WOODY IN WONDERLAND

How Hollywood Studios Would Make His Movies

By John Taylor

THE MICK IN FAN HEAVEN

At 60, No. 7 Is More Popular Than in His Prime

By Ross Wetzsteon

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NEW YORK

Old Times, New Times

As the Paper Passes From Father To Son and Fights the Slump, The Strains Are Felt

By EDWIN DIAMOND

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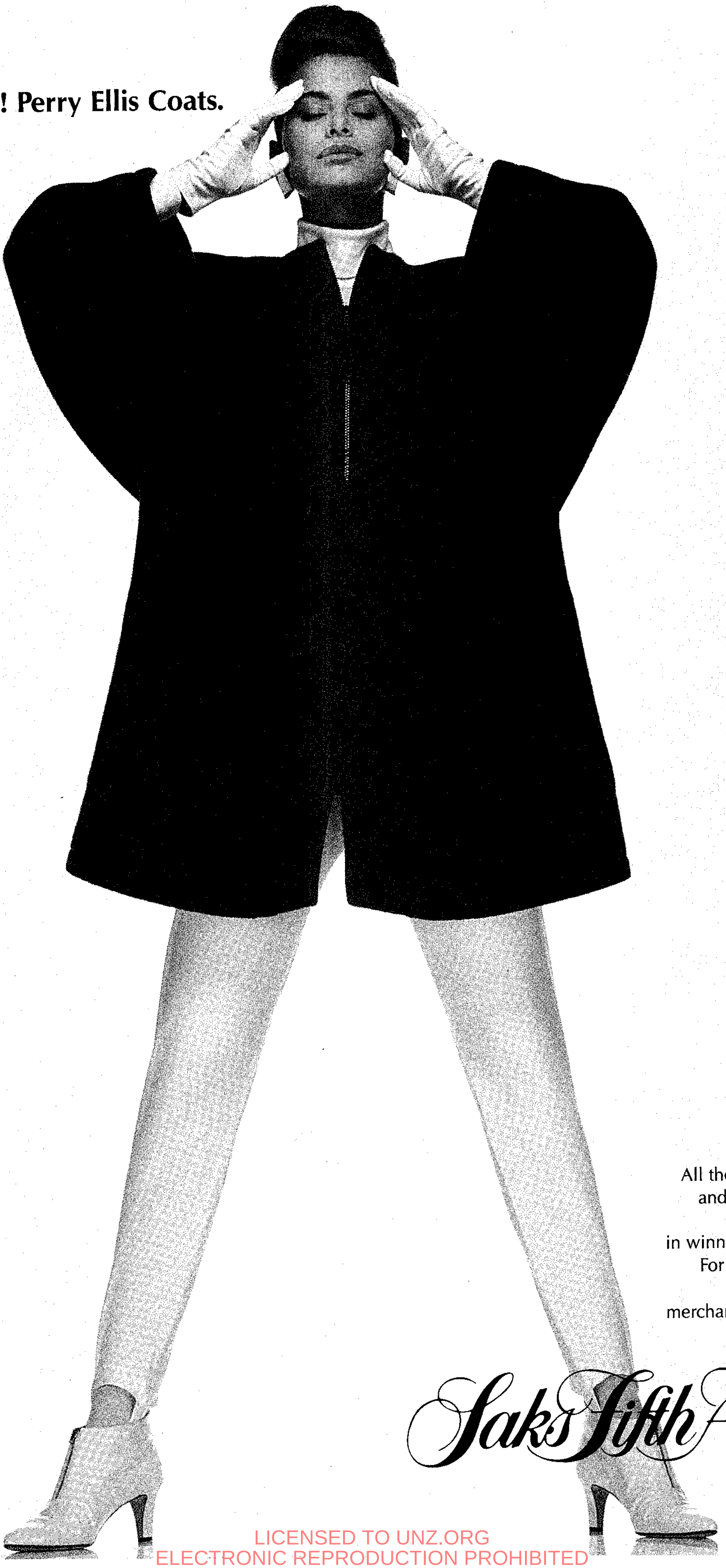

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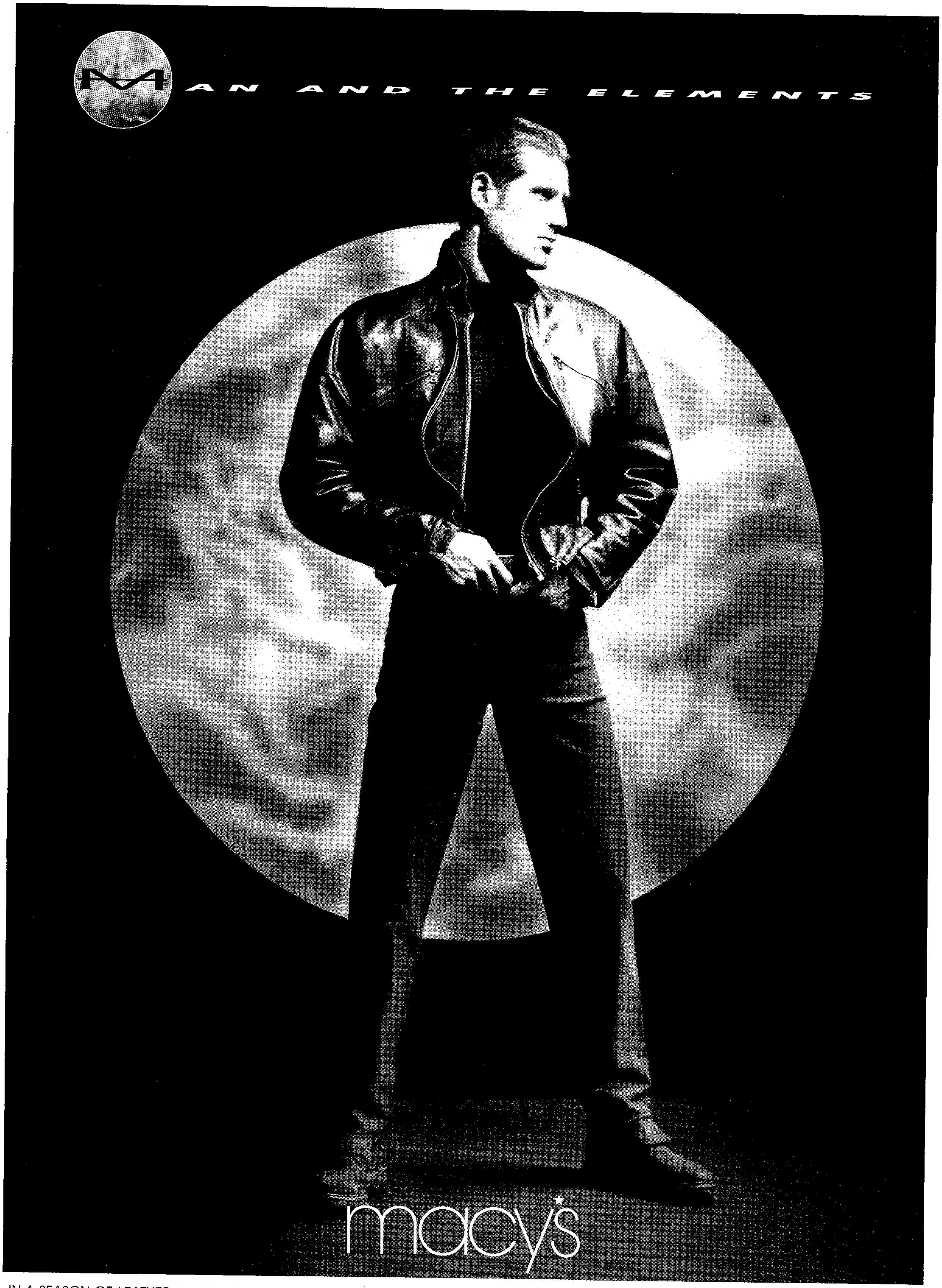

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BY EDWIN DIAMOND

For 28 years, Arthur Ochs Sulzberger Sr. has ruled the *Times* masthead. But "Punch," 65, will soon give way to Arthur Jr., 40. Young Arthur, the deputy publisher, has a strong social agenda. He's an activist, a *journalist*. He's even been a biker. The son rises amid a fiscal pinch, however. And the strains of change are magnified.

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BY JOHN TAYLOR

Now that Orion's in trouble, Hollywood's big studios would love to make Woody Allen's movies *their* way. He's already signed with Tri-Star (*Terminator 2*). Will the big lots want action-adventure? Something sci-fi? Some imaginative scenarios.

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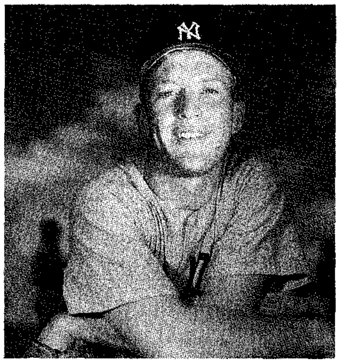
BY ROSS WETZSTEON



Mickey Mantle has become an old guy. But only on paper. Next month, the Natural, the legend with a boy's name, turns 60. His exploits are ageless, of course; through baseball's nostalgia machine, he's parlayed his myth into even greater popularity—and big bucks. Anything he's touched fetches a fortune. And disciples beg for anecdotes. He rattles them off with expert timing, and tries to forget the drinking, Atlantic City, and silly investments. No. 7, the hard way.

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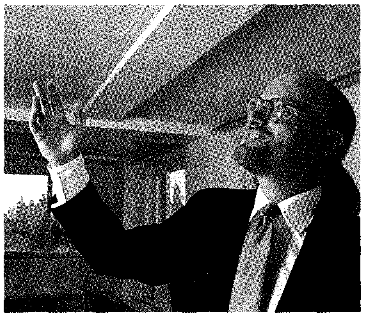

He wears a ponytail. And, though Jewish, he's got zillionaire-Arab financing. Jack Heller sells condominiums—some of the priciest in history. The market's paws-up, but Heller wants up to $1,500 a square foot. While other towers sit empty, he gilds a hotel just off Fifth Avenue into a palace of luxe. There are four kinds of marble. And kibitzers who think it'll flop.

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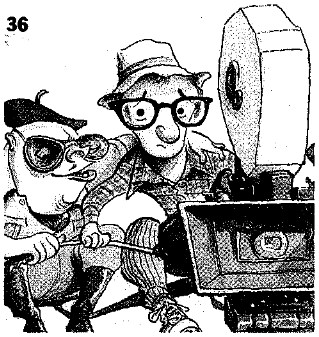

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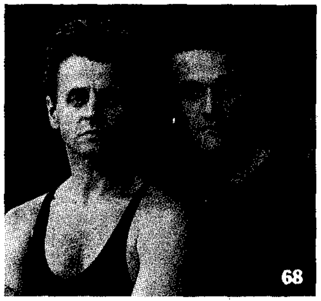

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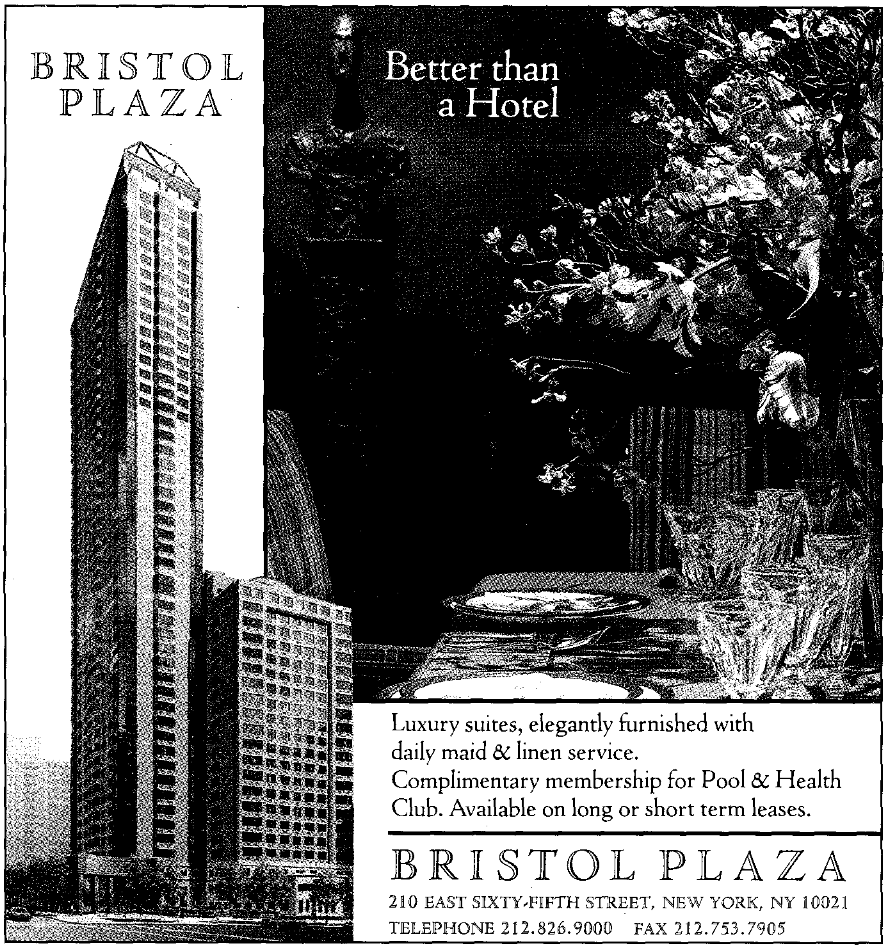

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LETTERS

The Four Hundred Blows

MORE POWER TO LANG PHIPPS FOR DEPICTING Waspdom as it truly is ["Confessions of a Young Wasp," September 2]. Only someone with firsthand experience could have portrayed Wasps in such a brutally honest fashion.

Beverly Barcelona
Gina Galiano
Paramus, N.J.

LANG PHIPPS'S SOCIOLOGICAL CATEGORIZATION of Wasps by generation deserves a footnote: E. Digby Baltzell's classic study *The Protestant Establishment,* published in 1964. I do not mean to impute plagiarism. I suspect that Professor Baltzell's original—and brilliant—analysis was retranslated over several dinner tables before Phipps invested it with the first-person pronoun and converted it into the currency of pop journalism. But perhaps I underestimate his education—or overestimate his innocence.

Charles Scribner III
Charles Scribner's Sons
Manhattan

"CONFESSIONS OF A YOUNG WASP" WOULD have been better titled "Goyz N the Hood."

Steven Mitchell
West Hollywood, Calif.

SEVERAL YEARS AGO, MY MOTHER TOLD MY sister (who was home from college for the holidays), "I want you to use your Christmas money to buy new luggage. People judge you by your luggage, you know." Thank God for the Waspy aspirations of my parents. They gave me something to rebel against. I now revel in my chosen life-style—my Upper West Side apartment, my emotive Jewish friends, my career in psychotherapy, and my sixteenth year without a drink.

Kathryn Cunningham
Manhattan

I DON'T KNOW IF YOU REALLY WANT TO HEAR about it, but I happen to be one reader who really got a lot of wry pleasure out of seeing Lang Phipps toss his cookies all over the pages of *New York.* Actually, Lang and I have a lot in common, 'cause after I left old Pencey Prep, and a couple of other places, I moved to Newark, New Jersey, and I really found it to be a terrific place, what with all the great integration and stuff in the North Ward, where I live. The only trouble is you can sure catch a lot of things in a place like this. Lang sounds like he might want some kind of help, and I know this Jewish guy up in New England, the one who wrote my story, and I can send Lang his phone number and address and everything if he wants to call or write him. He has this kind of private income from the book, but I know he'd be interested in someone like Lang, 'cause in the book there's this passage that says, "The thing Jesus *really* would've liked would be the guy that plays the kettle drums in the orchestra." I mean, if Jesus likes you, what do you care what your relatives and ancestors think? I know this guy helped me. I got the old hunting hat on the right way now, and even girls aren't that much of a problem. And, oh yeah, I've got this catcher's mitt I'm sending Lang. I really think he's gonna need one.

H. Caulfield
Newark, N.J.

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*

HAVING READ THE ARTICLES ON DR. LEONard Jeffries ["Doctor J," by Eric Pooley] and Lang Phipps, which appeared in the same issue, I'm absolutely convinced that Jeffries has it right. Boy, we certainly could have used some of that melanin! In order to expiate our crushing load of collective guilt, I plan to go Phipps one better. Instead of emulating his heroic move to Brooklyn, and if I can find a really cheap airfare, I'm heading back to Africa to work off the theft of all those seminal ideas, discoveries, and inventions over the centuries.

Joseph McE. Carter II
Manhattan

AS A PART-TIME RESIDENT OF SOUTHAMPTON, I applaud Lang Phipps's candid view of a society that has long reminded me of the doomed society in T. S. Eliot's poem "The Waste Land." My husband belongs to one of the revered golf clubs in this supercilious burg, and I have had several occasions to gasp, choke, and chuckle at those narrow-minded, reactionary, Waspish ideals that so characterize these people with dustbins for minds.

Name withheld
Manhattan

I CANNOT DREDGE UP FROM THE DEPTHS OF my white Anglo-Saxon Protestant being one ounce of sympathy for Lang Phipps. Though far from rich, I, too, am a young Wasp. My ancestors sailed to America in the 1600s, built Virginia plantations, served their country in battle and politics, and founded Quaker meetinghouses. Of this heritage, I am terrifically proud, and I am just as proud of how my ancestors continued to survive when the money evaporated. But Phipps damns us all by limiting Waspdom to the rarefied confines of Long Island. We are geographically and financially diverse; more important, Wasp parents do not bring their children up to whine about their lot. That Phipps is carving out a life for himself in the real world is commendable—long may his reggae drumsticks wave. However, my joy at his "assimilation" is mingled with contempt. If a Wasp is unhappy, he doesn't blubber into his gin-and-tonic. What stops the tears? Character, a Wasp trait stronger than "patterns that don't clash." If the angst-ridden tone of his article is any indication, Mr. Phipps's character is as thin as his hair.

Mitchell Owens
Manhattan

HAVING SERVED WITH LANG PHIPPS ON A "career obligation" charity committee, I find his sarcasm perplexing. Raising funds for worthwhile charities is much more than mere "ceremony." Phipps's unfortunate choice of words is a slap in the face of all the men and women who have devoted themselves to raising money for charity. If Phipps is uncomfortable with the motivations of "the dewiest newlywed or the crustiest dowager," he should remind himself that the moneys raised are gratefully received, although they bear the mark of a "vain and silly. . .terminally blinkered and naïve" Wasp endeavor.

Name withheld
Manhattan

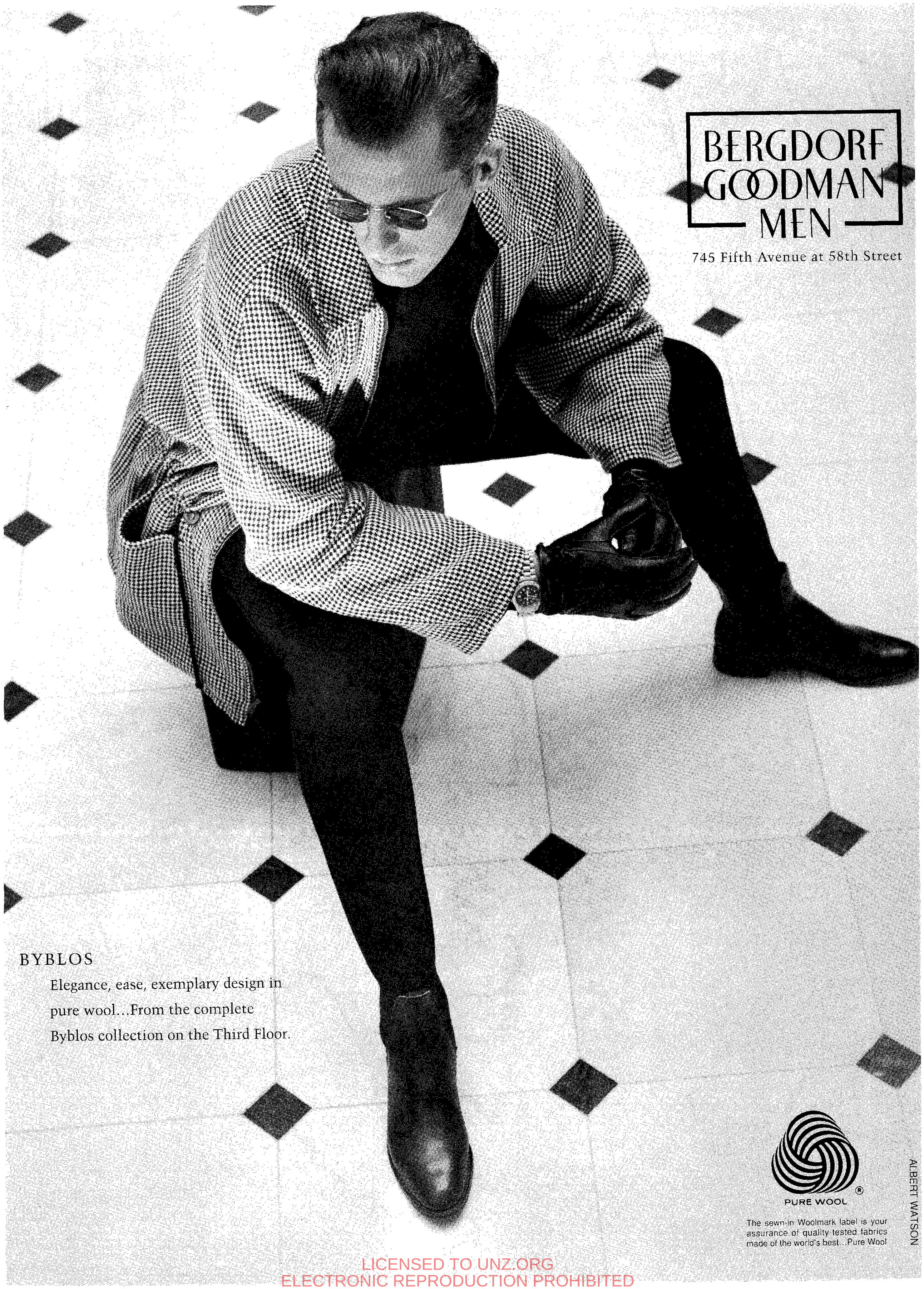
HAS LANG PHIPPS NEVER HEARD THE EXPRESsion "Dress British, think Yiddish"?

Toni Jo Fields
Boca Raton, Fla.

Missed the Pointe?

IN A RECENT "INTELLIGENCER" ITEM ENTItled "ABT May Sack Misha's *Nutcracker*" [September 2], it was reported that American Ballet Theatre plans to "can" the Mikhail Baryshnikov production of *Nutcracker.* When Baryshnikov left the company in 1989, it was *he* who withdrew the rights to all of his ballets, making it necessary for the company to restage all works that previously carried his credit. The item also states that the ABT is on hiatus until April. In actuality, the company will begin rehearsals in late September in preparation for the annual three-month national tour prior to opening the 1992 season at the Metropolitan Opera House on April 20.

Robert Pontarelli
Director of press,
public relations, and marketing
American Ballet Theatre
Manhattan



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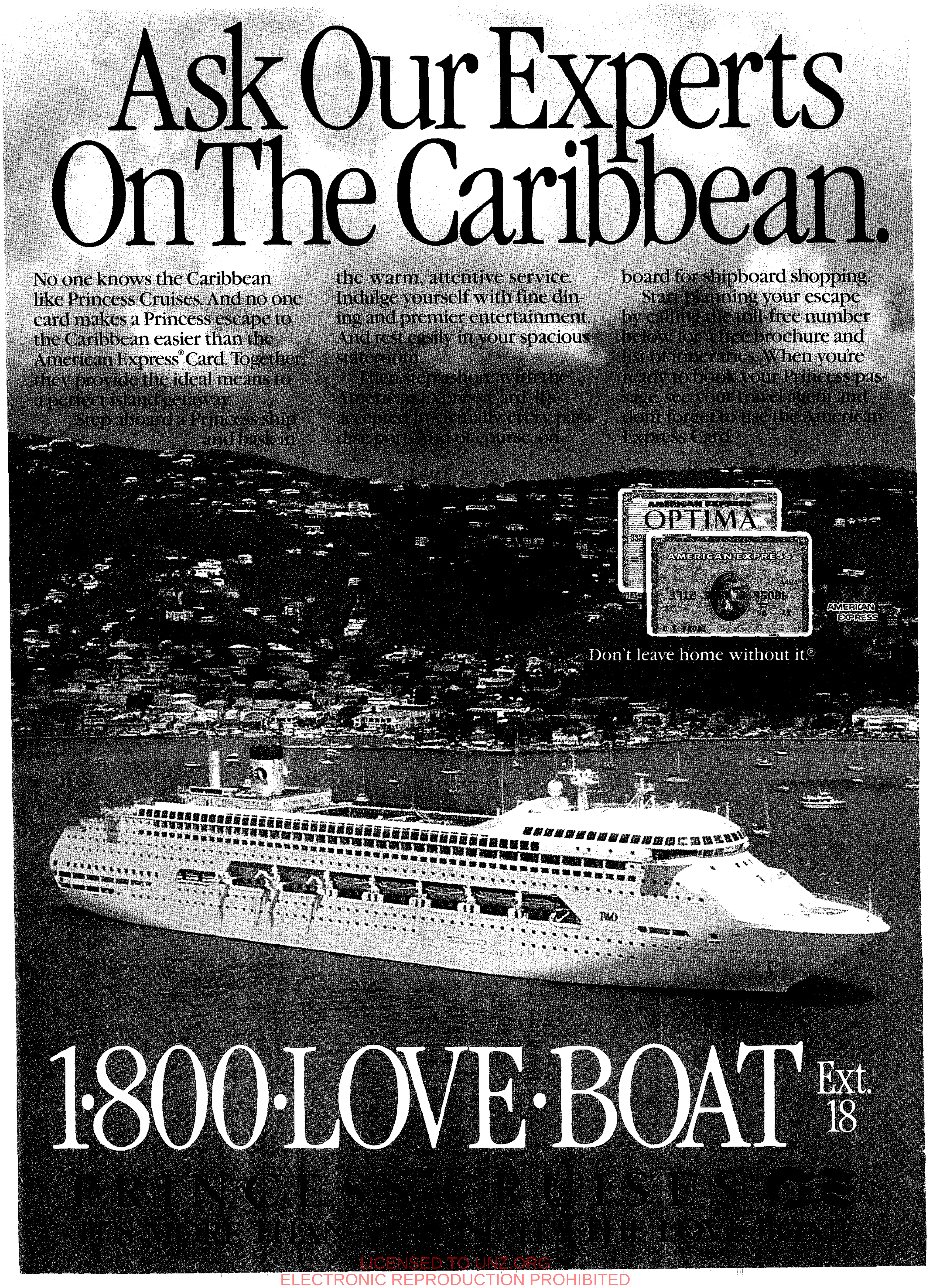

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NEW YORK

INTELLIGENCER

BY JEANNETTE WALLS

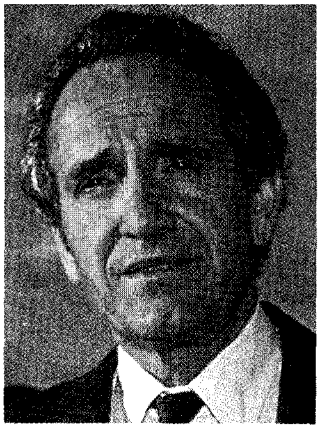
A FAMOUS NAME IN VAIN...RIGHT TO STRIFE...WARREN'S WHEELS...WARREN'S WHISPERS

HARKIN TRIES WARMING UP WALTER

Tom Harkin might want to think twice before he name-drops again. The Iowa senator and Democratic presidential hopeful recently gave a speech on Martha's Vineyard and kept referring to the literati in the audience, says a source. The source adds that Harkin put special emphasis on Walter Cronkite, who was sitting in the front row. "The ploy didn't soften up Cronkite a bit," says the source. "He led off the question-and-answer session and had some very hard-hitting questions for Harkin. He didn't pull his punches."

Cronkite, however, says he wasn't bothered by the senator's references to him. "I was born in Missouri, and I think he was using me in a very general way as representative of Midwest values," says Cronkite. "I thought it was a perfectly reasonable oratorical gambit."

A Harkin spokeswoman did not return calls.

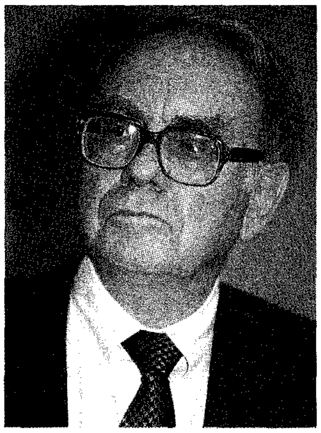


SENATOR TOM HARKIN

BUFFETT TAKES THE WASHINGTON *POST*...

Warren Buffett is trying spin control to get Salomon Brothers a little respect. The Omaha investor—who recently took charge of the scandal-plagued company—has been having hush-hush meetings with reporters and editors at a few of the country's top publications to convince them that Salomon has turned over a new leaf now that several top executives have left. Buffett met with the New York *Times* and the *Wall Street Journal,* sources say, but the meeting that raised the most eyebrows was with the Washington *Post.* Some media insiders see it as a potential conflict because Buffett's Berkshire Hathaway is one of the largest stockholders in the Washington Post Company.

"Buffett and [Salomon chief operating officer] Deryck Maughan were trying to convince everyone that this is the new Salomon Brothers," says one source. "Then a *Post* person said, 'After reading *Liar's Poker* [the Michael Lewis best-seller chronicling the firm's fast-and-loose business practices], it's hard to believe that [shady dealings aren't] part of Salomon's culture.' Maughan jumped in and admitted that the portrait in *Liar's Poker* was true, which shocked some people, because the official line has always been that it was a gross distortion. But he went on to emphasize that that culture exited when [former CEO] John Gutfreund and the others did." A Salomon spokesman denies that Maughan made the comment. Washington *Post* business editor Peter Behr would say only, "We haven't had any on-the-record conversations with them."



WARREN BUFFETT

...AND HIS CAR AND DRIVER FOR A SPIN

Former Salomon Brothers chief John Gutfreund may be out of work, but sources say his former chauffeur is still in the driver's seat. Wall Streeters were amused earlier this month when they recognized the limousine and driver often used by Gutfreund to tool around town. They were even more surprised to see the passenger: Warren Buffett, the Nebraska stock whiz who replaced Gutfreund. "I don't think that's true, but I don't know," says a Salomon spokesman.

"The car belongs to Salomon Brothers, not to Gutfreund himself," says a source. "So when Buffett stepped in, he filled more than Gutfreund's shoes."

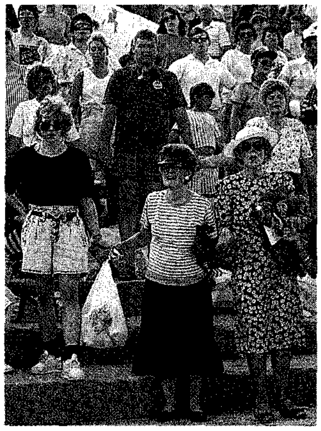
ABORTION FIGHT SET FOR FIFTH AVENUE

Anti-abortion demonstrators are about to descend on Manhattan. Life Chain, which got widespread attention earlier this year when 20,000 participants formed a 60-mile line of people in Florida, is coming to New York. Members of right-to-life groups are planning to assemble in a human cross—down Fifth Avenue and across 34th Street—on September 29, carrying signs that say ABORTION KILLS CHILDREN.

Meanwhile, the abortion-rights group WHAM! (Women's Health Action and Mobilization) is forming an "unwelcoming committee" to stage several protests. The group made headlines in New York when it hung protest banners from the Statue of Liberty earlier this year.

"This will be a peaceful demonstration," says Life Chain coordinator Audrey Negron. "In the past, it's always been pro-abortion people who have the most money and the biggest mouths."

"We won't be shy in our opposition," says a WHAM! spokeswoman. "Think Thelma and Louise . . . and you'll get the idea."



A LIFE CHAIN DEMONSTRATION

SABATINI'S SCARY SKI TRIP

Some tennis buffs are worried about Gabriela Sabatini's tim-

ASSOCIATE EDITOR: DEGEN PENER

Photographs: top, John Giordano/Saba; center, Richard Sobol/Sipa; bottom, Luc Novovitch/Gamma-Liaison.

TENNIS TALK...CALIFORNIA DREAMING...A SMOKE SCREEN...SHAKE 'N' BAKE...*POST* HASTE

GABRIELA SABATINI

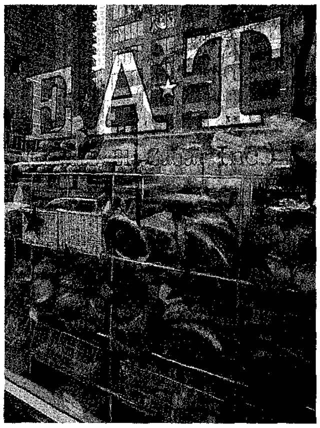
ing. The world's No. 3 player has decided to take up skiing, and last week went for her first lesson in her native Argentina. But tennis officials are worried that she might injure herself and be forced to withdraw from November's Virginia Slims championship tournament at Madison Square Garden. Sabatini's spokeswoman didn't return calls, but one source says, "We're crossing our fingers that she doesn't hurt herself like Steffi Graf did last year." Graf broke a thumb during *her* ski trip in 1990.

ANNIE FLANDERS'S L.A. STORY

Details founder Annie Flanders has resurfaced in Los Angeles and is working on a new project.

"The best way to describe it would be as an 'editorial-services company,' " says a source. "Part of what she'll be doing is reselling articles to foreign publications." *Details* was bought by Si Newhouse in 1988. Flanders left the magazine a year and a half ago and hasn't been heard from much since.

"[That] doesn't in any way put light on what it's about," says Flanders, who refused to comment on her venture. "It's too premature to be discussing it."



ELI ZABAR'S E.A.T.

E.A.T. COOKS UP TROUBLE ON THE EAST SIDE

Eli Zabar is in the hot seat over his bakery. The owner of the Madison Avenue gourmet shop and restaurant E.A.T. has converted an apartment in the building into an auxiliary bakery without proper permits, sources say, and several area residents charge that there is too much noise, too many vermin, a putrid smell, and security problems as a result. "Ever since E.A.T. moved in, it's been a nightmare," says Franklin Cox, who lives in the building. Another resident, Susannah Bianchi, says Zabar recently offered to find her a new apartment and pay to help her move if she'd stop complaining to local officials. "He said it would be cheaper for him," she says.

When Councilwoman Carolyn Maloney questioned what she called Zabar's "illegal activities," his lawyer wrote a letter criticizing her for "attack[ing] a well known local business" during the recession. He went on to say that "as far as we know, our client is in full compliance with the law" but admitted that Zabar is "awaiting official approval." He added that Maloney's actions "have created more harm than good."

When called for comment, Zabar professed ignorance of the situation. "This is the first I've heard of it," he said. When presented with details of the squabble, he said, "Let me call you back." He never did.

JUDY COLLINS

POST PUTS COLLINS IN GERALDO'S BED

Judy Collins was angry with Geraldo Rivera when she read in the New York *Post* that the talk-show host had boasted in his new autobiography about having gone to bed with her. Then she read the book, *Exposing Myself,* in which Rivera made no mention of ever having had an affair with the singer.

"Ms. Collins has no beef with Mr. Rivera," says Collins's spokesman, Matthew Rich. Collins has demanded a retraction, but the *Post* has yet to run one.

LAURA BELLE SELLS BANNED CUBAN STOGIES

Cocaine was once the illicit substance of choice in New York's most exclusive nightclubs, but now Laura Belle, the hot spot on West 43rd Street, is selling Cuban cigars, which have been illegal in this country since 1962. Hoyo de Monterey and Monte Cristo are among the brands available at Laura Belle for $8 each, says a club spokesman. "You can't sell Cuban cigars in the U.S.," says a buyer at a top New York tobacco store. "You try to do it and you get arrested."

"It's a violation of the Trading With the Enemy Act of 1917," says a spokesman for the Treasury Department's Office of Foreign Assets Control. "There are fines of up to $500,000 for corporate abusers."

Laura Belle owner Buzzy O'Keeffe couldn't be reached for comment.

WWD FIRES FIVE, FAVORING PHOTOS

The long-standing tradition of fashion illustration has fallen by the wayside at *Women's Wear Daily.* Recently, the entire five-person department was fired. "They had the best talent in the country," says a source. "One of the illustrators had been there for more than 35 years. They're discussing replacing these people with computers."

"Like most fashion magazines, we are not using many illustrations anymore," says executive editor Patrick McCarthy, who adds that work by some free-lance illustrators will appear. "We may use [computer graphics] in the future. These people got extraordinarily generous severance packages. They helped create *Women's Wear,* [but] times have changed. We're using photographs."

Photographs: top, Rick Maiman/Sygma; center, Donal Holway; bottom, DF/Outline.

THE WEEKEND IS ON SM THE PRESSURE IS OFF THE WEEKEND IS ON SM THE PRESSURE IS OFF

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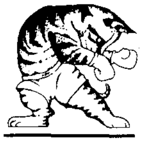

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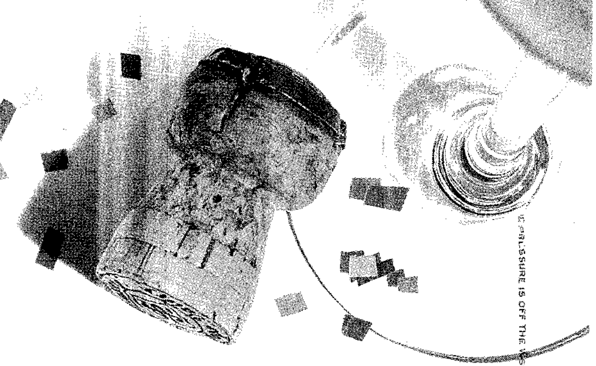

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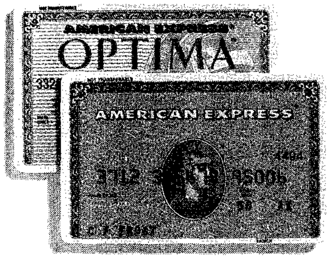

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IN SICKNESS . . . : *Something for whatever ails you.*

GEARING UP FOR FLU SEASON

IT LOOKS AS IF THE DAYS WHEN A COLD sufferer would swallow an aspirin and climb into bed have gone the way of LPs and rotary phones. An array of specialized and multi-complex remedies is flooding drugstore shelves, making for what some are calling the "hottest" cold season ever.

Retailers have dubbed this wave of new products the plus market, because virtually every company that makes a cough or cold remedy has extended the line with sinus or allergy cures, often including different formulas for day and night. Consumers can pop a tablet, caplet, capsule, or gel capsule, swig a syrup or a hot drink, or mix up a powder. And since a number of products once available only by prescription can now be bought over the counter (OTC), many companies are making the switch, usually with considerable fanfare. (Parke-Davis/Warner Lambert spent $12 million advertising Benadryl when it "converted" in 1986.)

The stakes are high in this cold war. Each year, Americans spend almost $11-billion on OTC remedies (including skin creams but not vitamins) or $44 per person, says Jack Walden, spokesman for the Nonprescription Drug Manufacturers Association. Though that seems like a lot, it's peanuts compared with our annual individual outlay of $110 on prescription drugs, $151 on cigarettes, and $183 on beer. But the cold-remedy market is still a healthy one. Last year, it grew 5.5 percent, largely because of the onslaught of new products. Currently, adds Walden, there are some 200,000 OTC cold remedies available in various sizes and forms. "There's a whole family of ingredients—22 of them—that have been switched from prescription to OTC over the past fifteen years. Most cold products share these ingredients."

"Marketers have been extending their lines and blurring under a multi-symptom banner what their remedies are for," says Julie Wolfe, senior consultant for the pharmaceuticals group at Kline & Company, a Fairfield, New Jersey, consulting firm. "The object is to cover more bases in hopes of snagging more sufferers. Touting a cold remedy as a flu antidote is another marketing strategy, because they all treat essentially the same symptoms."

Recently, many marketers have begun claiming that their products fight flu symptoms, because *flu* seems to be the word of the moment. Influenza (from the Latin *influentia,* which means "a blast from the stars") is very contagious. In one famous 1979 study, a passenger with flu boarded a five-hour flight; within three days, 72 percent of the other 53 passengers came down with the disease. So-called flu medicines have grown more than 100 percent so far this year, says Ken Gurin, director of marketing at Towne Oller & Associates, a research service.

"This is a very competitive category, with every company constantly searching to produce ever better products," says Fred Huser, marketing director of Burroughs Wellcome consumer health-care division. For more than half a century, Burroughs has marketed Sudafed, which is now flanked by Sudafed Severe Cold Formula and New Sudafed 12-Hour Decongestant tablets. (The latter product was introduced in July after Sudafed 12-Hour Capsules were recalled following a tampering incident in Washington after which two people died.) Ads for the new Sudafed decongestant show scenes from the busy life of a female saxophonist/cold sufferer, who thanks Sudafed for getting her through the day without making her feel drowsy.

Sudafed and other products cater to today's cold sufferer, who wants relief without drowsiness. According to a study commissioned by Bristol-Myers, nearly one in four consumers seeks a daytime multi-symptom cold reliever that doesn't cause drowsiness, and slightly more than half take different remedies for day and night.

For instance, SmithKline Beecham is spending nearly $10 million to introduce Contac Severe Cold & Flu Hot Medicine and Contac Day & Night Cold & Flu caplets, which provide two different medicines in one package, says senior brand manager Mark Prus.

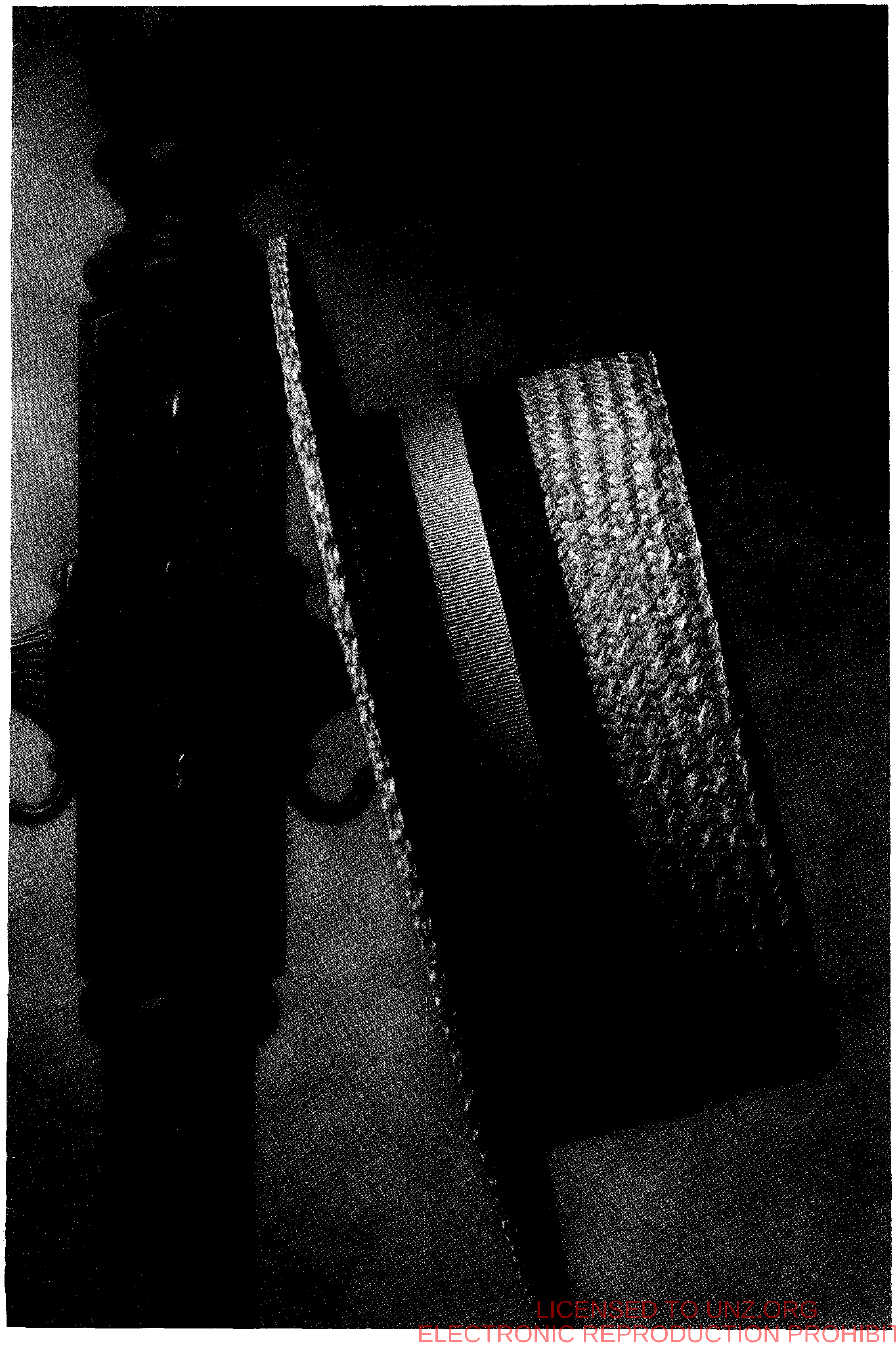
Others have also gone the anti-drowsiness route, with products that do not contain antihistamines but still provide relief. American Home Products Whitehall Laboratories is spending $20 million to introduce Dristan in a No-Drowsiness Dristan Cold products line and to promote Dristan Allergy and Dristan Cold & Flu remedies. This summer, Bristol-Myers Squibb came out with Non-Drowsy Comtrex, and a Day/Night Comtrex in one box. Even the analgesics have chimed in: Bufferin and Tylenol are offering P.M. formulas.

Other innovations are cropping up. Procter & Gamble is spending $17 million to tell consumers about NyQuil Liqui-Caps, the first extension of the leading liquid cold-remedy brand. Several marketers have abandoned standard sprays for new squeeze bottles, which prevent nasal flu-

Photograph by Rik Davis.

It Seems The Other Networks Have Already Conceded The '92 Presidential Election.

Next year's presidential elections just won't be the same. The broadcast networks have announced a dramatic reduction in coverage. It's as if they've hung up their hats, just as we've thrown ours in the ring.



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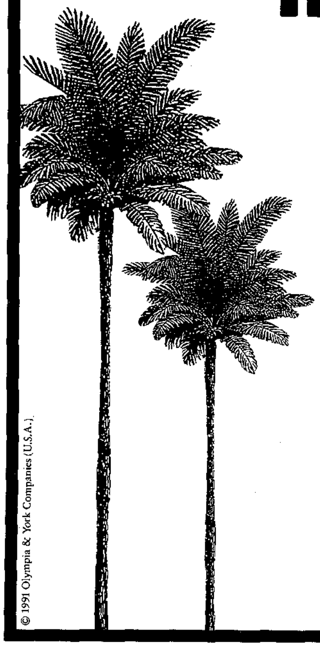

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ids that carry cold viruses from being drawn back into the bottle. Some companies have also come out with metered-dosage pump sprays, which control the amount of active ingredient delivered. And Baker Cummins has come up with Snaplet granules—for colds and fever—to sprinkle on soft foods, like apple sauce. Originally intended for children, Snaplets, it seems, are a hit with older people, too.

Also flourishing are so-called natural products that recall Grandma's herbal home remedies. Sandoz Consumer Pharmaceutical's division's TheraFlu powder, which dissolves in hot water to make a lemony drink, grew 95 percent last year, and now Sandoz is extending the line. But TheraFlu was hardly an overnight success. For seventeen years, TheraFlu (originally marketed as NeoCitran) had been Canada's top seller, but it didn't fare well here. When the word *flu* was found to be a big selling point, the product was renamed, and last year, Sandoz plunked $25 million into advertising. Inspired by its success, Tylenol introduced a similar product, Tylenol Cold.

The self-medication movement may have eased the way for TheraFlu, but advertising gave it a real boost. "This is a category in which advertising builds consumer awareness," says Burroughs Wellcome's Huser. In 1990, according to Julie Wolfe, marketers spent $420 million on advertising, led by NyQuil, Tylenol Cold, and Alka-Seltzer Plus, which each spent $25 million to $30 million.

Most of the ads are simple testimonials full of people wearing bright-eyed looks of relief. Others are more engaging: Contac, for example, tried to break the mold when it used comedians Tim Conway (as a sneezing, sniffling anchorman) and Harvey Korman (who is unable to read the news because he's disrupted by Conway) to pitch its "600 tiny time pills."

Ads aren't the only way marketers reach their audience. They also spend heavily for retail shelf space and floor displays and often have to contribute to a store's advertising costs (through co-op ads, for example).

Still, consumers usually choose what to take on the basis of their doctor's or pharmacist's recommendations or what they grew up with—not on advertising. At the same time, brand loyalty overall is eroding as people realize that so many of the formulations are the same, says Wolfe.

While sales of cold remedies traditionally peak in winter, the burst of summer-allergy products has pumped up the off-season business. Also, surging medical costs are prompting more people to try an OTC remedy before they see a doctor. And as manufacturers spend more to "promote" illness, formerly stoic sufferers are dropping by the drugstore. ■

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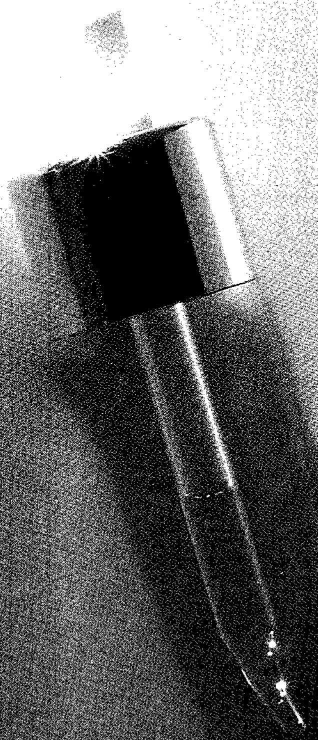

If you could live in a cave, you wouldn't show signs of aging till your fifties or sixties. But you don't and you can't. Ultraviolet and the environment can cause 80% of visible aging. 80%. UV rays, not birthdays. And, there is ultraviolet everywhere. It's aging your skin every minute causing wrinkles, discoloration, dryness and sagging. So, what's a woman to do?

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The National Interest/Joe Klein

THE LONELY GUY'S GUIDE TO ISRAEL

BUSH'S OUTBURST

SEVERAL DAYS AFTER GEORGE BUSH LAMbasted the pro-Israel lobby, describing himself as "one lonely, little guy" facing "powerful political forces . . . something like a thousand lobbyists on the Hill, working the other side of the question," the New York *Times,* in a characteristic fit of temperance, unleashed a lead editorial titled THE PRESIDENT IS RIGHT ON ISRAEL.

The *Times*'s analysis of the fracas over the president's refusal to immediately grant $10 billion in loan guarantees—not loans, just guarantees—that Israel requested to help resettle its Russian immigrants was substantially correct: The peace process won't succeed so long as Israel insists on expanding its settlements in the West Bank and Gaza.

But the substance of the president's position wasn't nearly as important as the rash, lectern-thumping style—and not nearly so threatening as the implicit image, promulgated for the first time by an American president, of a horde of Jews overrunning the Capitol, exerting powerful (no doubt financial and, who knows, perhaps even mystical) pressure on the legislators. "The president came right up to the edge of appealing to the subliminal conspiracy theories that exist in every Western society," said Charles Schumer, the Brooklyn congressman.

Bush's outburst—and the promise of more of the same in a threatened Oval Office address—was so much at variance with the president's usual diplomatic caution that it raised some dread questions in the Jewish community. "Whatever happened to Mr. Prudent?" asked one Jewish lobbyist. "He's talking to Shamir the way he talks to Saddam."

Most American Jewish and Israeli leaders preferred, initially, not to admit that the situation was so dire. Publicly, they offered assurances that the rift was minor, temporary, a technicality. "We're still hopeful things can be resolved," said Malcolm Hoenlein, of the Council of Presidents of American Jewish Organizations.

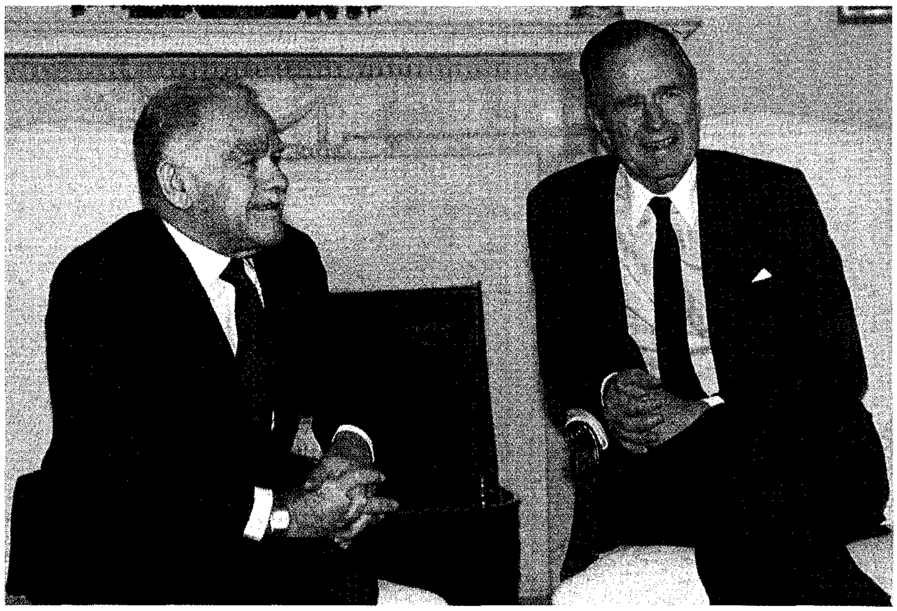
Indeed, great hopes were placed in James Baker's ability, and desire, to find some middle ground. "We're making progress. There will be a compromise. Bush will get his 120-day delay; we'll get some assurance that the money eventually will be forthcoming," said an Israeli diplomat just after the Baker-Shamir meetings adjourned last week—and just before reporters traveling with the secretary of State were told that there had been no progress and that Baker, too, favored a "nationwide" presidential campaign to counteract the anticipated lobbying effort in support of the loan guarantees, "if that's what it takes" to get Israel to back off from its request.

The vehemence of all this had Jewish leaders wondering if the fracas was a sign of something more than vigorous arm-twisting by the administration. Was this the beginning of a fundamental reshaping of American-Israeli relations? Would the Lonely Guy's Guide to the New World Order turn out to be the old, "evenhanded" approach to the Middle East, long favored by State Department Arabists and Texas oil folks? "We've always suspected that's where Bush's sympathies are," said one Jewish-American activist. "But we were surprised by the emotion of his statements; the sense of rage was so great, you've got to believe that he was egged on by Scowcroft and Sununu."

It's true that John Sununu is no great friend of Israel's, and that Brent Scowcroft's interests are strategic rather than emotional, *and* that George Bush is much closer to the Saudis than any of his predecessors were—but Yitzhak Shamir has been egging George Bush on as well these past few years. "Bush has had a very bad experience with Shamir on the settlements," says one Middle East observer. "First Shamir said it was just [Ariel] Sharon who favored settlements, not him. Then it was the cabinet. Then, he favored some settlements but not as many as Sharon . . . and then he agreed to *more* than Sharon initially proposed."

It didn't help that new settlements seemed to sprout—petulantly—every time Jim Baker arrived in Jerusalem for negotiations. "Bush is the leader of the whole world," said one regional specialist, "and this little country is thumbing its nose in his face."

Nor was Bush's opposition to the settlements sudden or capricious. "It goes all the way back to Bush's days at the United Nations," said Martin Indyk of the Washington Institute for Near East Policy. "He's always been a Johnny One-Note on settlements, always adamantly opposed. And while Baker's been focused on the peace process, the president hasn't changed: He's still focused on getting some satisfaction on the settlements."


HAPPIER DAYS: *But now "he's talking to Shamir [left] the way he talks to Saddam."*

The president's satisfaction seems guaranteed. It is unlikely the Israelis, or the American Jewish leadership, will ask their supporters in Congress to bring the loan guarantees to a vote now. "If we won," Schumer says, "we'd lose. The president would find seventeen ways from Sunday to make Israel pay in the long run. But if he wins, he probably loses, too."

Maybe. Shamir certainly won't freeze settlements (or even allow construction to lapse, a more subtle option). If he did, Ariel Sharon—and most of the Likud coalition's right wing, which wasn't thrilled by the peace process to begin with—would topple his government, forcing him to realign with Labor once more (an unlikely

Photograph by Bob Markel /Gamma-Liaison.

possibility) or seek new elections. In either case, the peace process would be delayed and perhaps derailed.

Even if Shamir quietly walks away from his request for loan guarantees, there will be subtle consequences: "For the peace process to work, you need trust between America and Israel," says Martin Indyk. "If there's any doubt that America will be an honest broker—if there's any chance that Bush might suddenly side with the Arabs and try to impose a settlement on Israel—there is a strong likelihood that Israel won't participate or, at the very least, [will] dig in its heels."

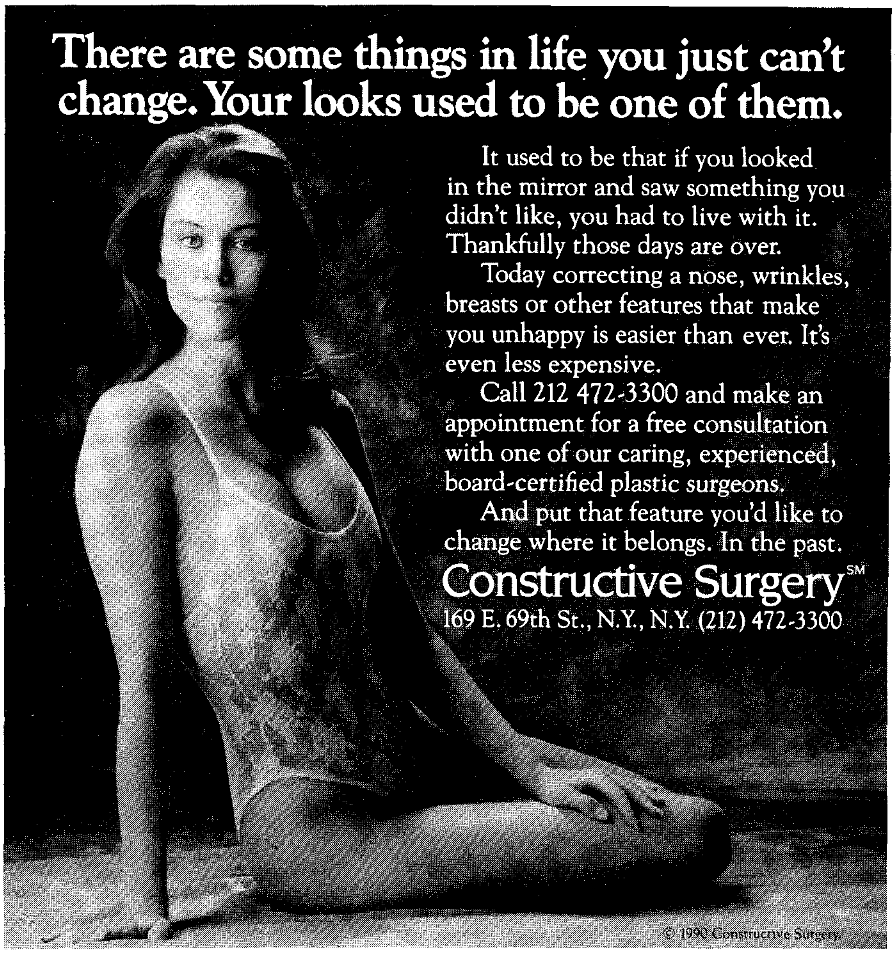
Which may or may not work. The foot-dragging, heel-digging days may be over. George Bush probably was acting out of pique when he attacked the pro-Israel lobby, but it was realpolitik pique. As the Iraqis, Syrians, Cubans, and Filipinos have learned, the New World Order isn't easy on client states. Israel has far more clout—moral and political leverage—than your average client. The notion that its fundamental relationship with the United States may be in danger is probably melodramatic—but its influence *is* waning.

The end of the Cold War reduces not only Israel's strategic value in the region but its domestic political leverage in America as well. "These Bush guys operate solely on polling data," says a source close to the congressional leadership. "They know that without the Russian threat, foreign aid is less popular now than it's ever been—and it's never been very popular. They also know that Democrats are going to hit them in 1992 for not spending enough on domestic programs. A tough, visible stand against $10 billion in loan guarantees is very easy politics."

The Israelis seem not to grasp these new realities yet. Until Baker's blast confirmed that Bush wasn't going to give an inch on the loan guarantees, Israel—and the American Jewish community—was under the impression that this would be business as usual: Some sort of deal would be done, the usual hairs would be split, and then the split ends would be split again. Time would be gained; real concessions would be delayed. The moment of truth—when the Shamir government actually would have to consider what it would *give up* in return for peace—would once again be postponed.

There are decades of habit and some solid strategic thinking behind this "intransigence," as it is commonly called: Why should the Israelis trust the savage, relentlessly undemocratic Arabs? Why should they give an inch to the Palestinians, who proved their real agenda—the destruction of Israel—once again last winter, cheering Saddam Hussein's Scuds from their rooftops?

In the New World Order, the answer may turn out to be: Because one lonely, little guy says so. ■



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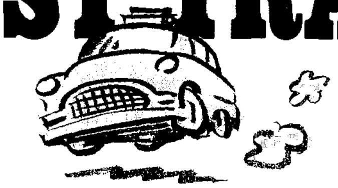


EDITED BY CHRIS SMITH

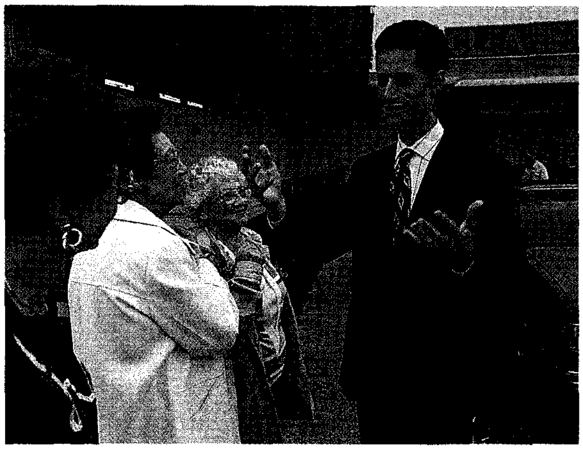
BRIEF LIVES

A POLITICIAN GROWS IN BROOKLYN

THE THREE QUESTIONS asked most often of Anthony David Weiner in his Democratic primary race for City Council didn't have an awful lot to do with politics. "Number one," says Weiner, grinning, "was 'Where'd you get that *meshuggeneh numen—Anthony*?' Two was 'Don't you eat anymore?' And three was 'Are you single?' "

For the record: The *meshuggeneh* name is in honor of great-grandmother Anna and great-aunt Tanya. Regarding No. 2, Weiner indeed shed eleven pounds during the campaign. And last, not only is he single but, pending the obligatory recount and absentee-vote tally in his Brooklyn district, Weiner will also become the youngest person elected to New York's City Council in anyone's memory.

But Weiner, at 27, is no neophyte. He has six-plus years under his belt as an aide to Congressman Charles Schumer, a Brooklyn Democrat, and some might say that Weiner has already mastered the borough's political style. While his very narrow victory cost a lot of plain old shoe leather, Weiner didn't shy away from hardball: The week before the election, he circulated an anonymous flier calling one competitor "one of Brooklyn's dirtiest campaigners" and aligning another with the "ultra-liberal agenda" of David Dinkins and Jesse Jackson. In a post-election editorial, the New York *Times*, which had endorsed Weiner, soundly rapped his knuckles for race-baiting. "It was a screwup that I'm not proud of," admits Weiner, "and I've got to take my lumps for it."



Weiner thanks the voters outside Waldbaum's.

Today, though, a muggy, grimy Sunday just after the election, Weiner is taking no lumps. He's outside one of his hot campaign spots, a Waldbaum's supermarket in Sheepshead Bay, which, along with Manhattan Beach and Midwood, constitutes his district. He's clearly a hit, especially with older women, one of whom plants a kiss that will leave its mark on Weiner's cheek all afternoon.

"You're gonna get in," says one woman, whose speech, like that of many, has a prominent Yiddish edge.

"I got in already," Weiner says.

"See? What'd I tell you?"

There is, in fact, a general election in November, but it should only be a formality. Besides, these voters are already asking Weiner to make good on his pledges for improved services and a more responsive local government, lobbing complaints about an odoriferous water-treatment plant and a park that draws a bad crowd at night. Weiner's youth, it is clear, will buy him no time. "This district has a long tradition of turning to young newcomers," he says. "Our sitting state senator, Don Halperin, was elected when he was 24. Chuck Schumer was elected to the Assembly when he was 23. Compared to these guys, I'm getting a late start." STEPHEN J. DUBNER

BEST-SELLERS

HERE'S WHAT'S moving fastest in kitchenware stores this week:

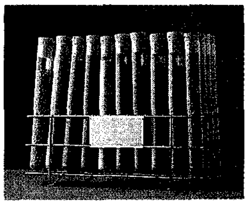
☐ Demeyere of Belgium three-liter stainless-steel steam-cooker set, at Zabar's (2245 Broadway, at 80th Street), $79.95.

☐ Le Creuset four-and-a-half-quart French oven in flame red, at Broadway Panhandler (520 Broadway, near Spring Street), $82.50.

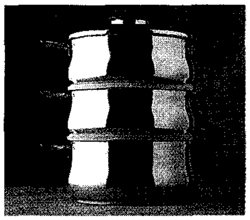
☐ Metal, glass, and cork spice rack that holds 40 condiments, at Dean & DeLuca (560 Broadway, at Prince Street), $125.

☐ Tortilla Chef electric tortilla-maker, at Williams-Sonoma (110 Seventh Avenue, at 17th Street), $50.

☐ Oxo vegetable peeler with oversize rubber handle, at D. F. Sanders & Co. (386 West Broadway, near Spring Street), $8.50. KATE O'HARA



The spice rack.

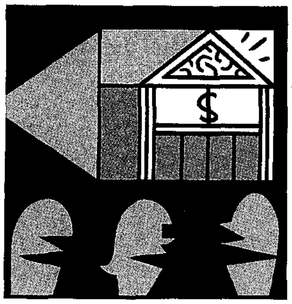


The steam-cooker.

OVERHEARD

A WOMAN EXAMINING THE front page of the *Times* to the man behind her in a bank line: "Do you read all this BCCI stuff anymore?"

"Nah," he says. "I believe them when they say it's a big scandal. Besides, I'm waiting for the movie."



Photographs: top, Ed Quinn; bottom left, Rik Davis. Illustration by J.D. King.

SOUNDS

THE DAWN OF A NEW REALITY

Soulful and spacey: D.J. Minutemix, Prince Be.

MUSICAL brothers Prince Be and D.J. Minutemix—otherwise known as PM Dawn—claim to come from Jersey City; but hell, these boys aren't even from planet Earth. In their song "Reality Used to Be a Friend of Mine," they rap about "trans-channeling." Some kind of clever electronic sampling technique? Psychic sampling, rather.

"It's to put a bit of mysticism into the songs," explains Prince Be. "Trans-channeling is when you bring different things into yourself and try to feel them. In that song, I say, Maybe I should try trans-channeling reality." He peers from under a fluttering fringe of braids and slowly smiles. "Trans-channeling reality would be pretty intense."

The parents, of course, are to blame. Mom's a former white witch who turned Prince Be on to weirdo mystic Edgar Cayce; the 21-year-old's penchant for using the name *Mary Jane* when he talks to himself can probably be pinned on her. Dad was a founding member of Kool and the Gang. An uncle was a garbage collector and brought home stacks of discarded albums, some of which ended up as offbeat samples on the brothers' debut album *Of the Heart, of the Soul, and of the Cross: The Utopian Experience* (Gee Street/Island). " 'Reality' came from the garbage," chuckles D.J. Minutemix, 20. "A lot of things came from the garbage."

From trash comes treasure. *Of the Heart . . .* is a gem of an album, blending honey-dripping soul vocals with stream-of-consciousness rap breaks. Alternately jazzy, housey, and just plain funky, the songs sample everyone from the Beatles to Spandau Ballet. PM Dawn has been compared to the early De La Soul, but the brothers are so damn flaky they make De La look dogmatic. "I just like dealing with my own thoughts and, like, floating around," Prince Be says.

Now PM Dawn is flying high, with a hit single and a second album in the works. Meanwhile, the movie business beckons. "I went out for one part as a gangster," says the mountainous, shorts-sporting, bead-bedecked Prince Be. "They just looked at me and said, 'You can't do that!' But now we're hoping to do a science-fiction comedy rap movie with Bootsy Collins." He nods. "I think I'd make a pretty cool alien." Yo, beam me up. REBECCA MEAD

WORKOUTS

Survival of the Fittest

VETERAN EXERCISE PRO JEFF Martin, owner of the Upper West Side aerobics studio that bears his name, isn't thrilled with his new neighbor, the Equinox Fitness Club. "I think they're trying to screw me," he says.

Though the Equinox owners—a sibling trio of Danny, Lavinia, and Vito Errico—say they just want to pump us up, their arrival has inflamed passions on the often contentious New York fitness scene. The club, opening today, will be the neighborhood's biggest, an 11,000-square-foot emporium of sweat. But the fighting's already begun: There's been talk of barring Equinox employees from rival gyms to keep them from recruiting instructors, and banning Equinox T-shirts from rival locker rooms.

Equinox (344 Amsterdam Avenue, near 76th Street) has got all these Reeboks in an uproar by combining the strength-training facilities of muscle factories like Pumping Iron with the top-echelon aerobic instruction found at major studios like Crunch and Molly Fox. *Cross-training* is the exercise buzzword these days, and Equinox is claiming to have the best of everything in one place.

Before going into the fitness business, Danny Errico, 30, and Vito, 31, were real-estate developers; Vito's twin sister, Lavinia, worked in fragrance marketing. While they were researching local possibilities for a cross-training colossus, they applied their best-of-both-worlds formula to the Westchester Health and Fitness club, and enlisted 2,000 new members in less than a year.

Cross-training, says Danny Errico, is the only way to get a good workout. "That's where the industry is going. The studios know that, and that's the problem they have with us."

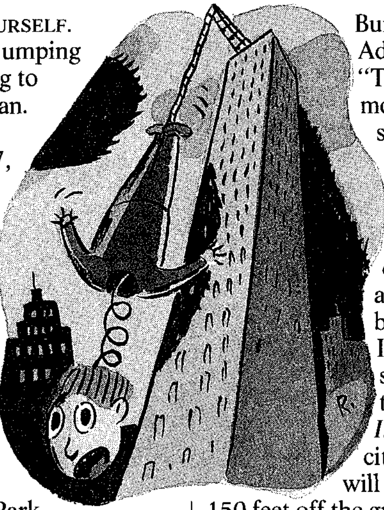
Equinox's Danny, Lavinia, and Vito Errico.

Some Equinox competitors, like Chuck Gemme Studios on West 72nd Street, are positioning themselves as more personal; others, like Molly Fox, say their pay-as-you-go workouts provide financial flexibility. (Equinox has a one-time charge of $750, plus fees of $750 to $900 a year.) Martin, who's losing several faculty members to Equinox, also appeals to snobbishness by questioning the upstart's all-under-one-roof approach. "In New Jersey, you go to a mall," he says. "New Yorkers are very specific about their shopping: They buy socks at a sock shop, vegetables from Fairway, fish from Citarella. If they want weights, they'll go to a gym." MARTIN JOHNSON

Photographs: top, Robin Holland; bottom, Shonna Valeska.

THRILL-SEEKING

GO TAKE A FLYING LEAP



BRACE YOURSELF. Bungee jumping is coming to Manhattan. Starting September 27, much as they'd book a dinner reservation, New Yorkers will be calling 1-800-3BUNGEE to reserve a "Leap of Faith" at Pier 84's Victory Park.

"Jumping off the equivalent of a twelve-story building isn't an amusement ride; it's a sport," says Ken Smith, president of New York Bungee Adventures. "The rules are more stringent."

Contrary to popular belief, a person doesn't need a bridge to bungee-jump. In the shadow of the USS *Intrepid,* the city's intrepid will be hoisted 150 feet off the ground in a basket suspended from a crane. Wearing a harness that ties around the waist and shoulders—the kind worn by SWAT teams and firefighters—each jumper will be attached to a minimum of three bungee cords. "There'll be a tremendous amount of redundant safety features here," Smith says. "We'll sleep very well at night."

After takeoff, the jumper's initial free-fall lasts 1.7 seconds. A jumper experiences "ground rush" similar to what a skydiver feels. The bungee cords—made of rubber sheathed in nylon—act like shock absorbers, so jumpers yo-yo through four or five weightless rebounds before coming to a full stop. The whole thing lasts about ten seconds.

Smith, who's presided over 4,000 safe jumps, says there's never been a fatality at a commercial bungee-jumping facility. "I've had a blind man jump, people with broken arms jump. You could jump in an Armani suit and sunglasses, and your sunglasses wouldn't budge."

"The Wall Streeters are going to love it," says New York Bungee promoter Robert Singerman. "They live in a high-risk kind of world."

The only requirement is that a person be over eighteen. Insurance premiums and crane-operation fees have conspired to keep the cost high—$110 per jump. But everyone's hoping that with the sport's increasing popularity, this, too, will eventually fall. Says Smith, "We don't want to give bungee jumping a bad name." PHOEBE EATON

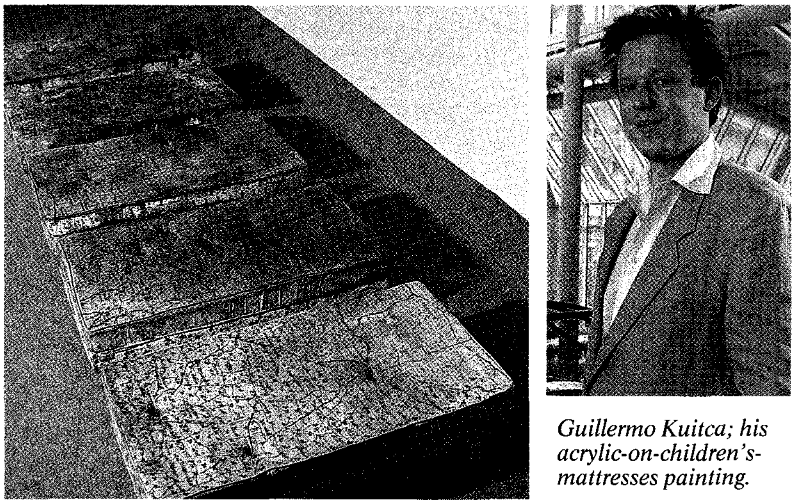
ART BEAT

A MAP OF THE WORLD

HAVING AN EXHIBITION AT MOMA would be enough to swell any artist's head, but Guillermo Kuitca, who had his first show in his native Buenos Aires at age thirteen, seems refreshingly unburdened by this honor. At the moment, the puckish 30-year-old painter is preoccupied with more mundane matters—the weather, unusually hot on this September morning (he flew up from Argentina with winter clothes), and keeping the bag of Cheetos he has smuggled into the sculpture garden out of view of the passing museum guards.

And, unlike other artists who have participated in MOMA's "Projects" series and transformed the small ground-floor gallery into one large installation work, Kuitca has chosen to use the room as conventional exhibition space. "I don't see the point of doing something else for a special project," Kuitca says. "I used works that I consider better, that's all."

Kuitca (pronounced *kweet-ka*) didn't have to make any extra effort to do something out of the ordinary. In the dimly lighted gallery, his paintings of thorny, maplike compositions, piles of bones, theatrical interiors, and mysterious "house plans" say as much about the power of space and scale as any installation could. And then there are his most recent works: five small beds, arranged side by side in the center of the room, their mattresses painted with road maps of Lincolnshire, England. "All my painting is related with childhood and abandoned children," says Kuitca, who has never visited that area but associates it with Dickens's novels. "Probably Dickens was more in the south—there is nothing literal here—but for me it sounds very moody and bloody and sad. I can imagine a child going around. You can make the trip from one bed to another."



Guillermo Kuitca; his acrylic-on-children's-mattresses painting.

Kuitca, who has also executed his road maps on canvas (like the ones shown by Annina Nosei Gallery in April), has always taken poetic license. "For instance, I painted a road map of Michigan, and I replaced all the names of the big cities with 'Strasbourg.' But the names of the other cities are real, and the distance is real. I like to imagine that there is a person who takes this map in his back pocket. It could be a psychological map—that we are always in the same place even when we are somewhere else." EDITH NEWHALL

Photographs: bottom left, Ken Collins, courtesy of the Museum of Modern Art; bottom right, Robin Holland. Illustration by Marc Rosenthal.

THE HOMECOMING

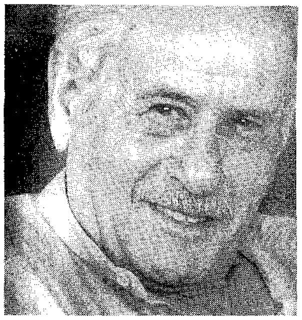
Lindsay Crouse Roy Dotrice

THE VISIT

Jane Alexander

HAMLET

Stephen Lang



THE PRICE

Eli Wallach

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- **HAMLET**- Stephen Lang stars n William Shakespeare's tragic masterpiece *Hamlet.*
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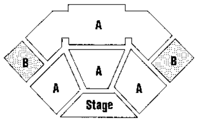

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TU05	TUB5	Nov. 12	Feb. 4	Apr. 14	June 23	Sept. 1
TU06	TUB6	Nov. 19	Feb. 11	Apr. 21	June 30	Sept. 8
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WE07	WEB7	Nov. 20	Feb. 12	Apr. 22	July 1	Sept. 9
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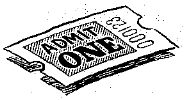
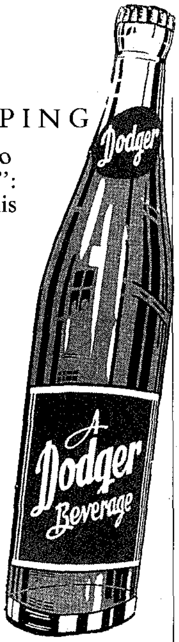
FR06	FRB6	Nov. 15	Feb. 7	Apr. 17	June 26	Sept. 4
$122	**$90**	**SATURDAY MATINEE 2 P.M.**				
SM03	SMB3	Oct. 26	Jan. 18	Mar. 28	June 6	Aug. 15
SM04	SMB4	Nov. 2	Jan. 25	Apr. 4	June 13	Aug. 22
SM05	SMB5	Nov. 9	Feb. 1	Apr. 11	June 20	Aug. 29
$141	**$125**	**SATURDAY EVENING 8 P.M.**				
SE01	SEB1	Oct. 12	Jan. 4	Mar. 14	May 23	Aug. 1
SE03	SEB3	Oct. 26	Jan. 18	Mar. 28	June 6	Aug. 15
SE05	SEB5	Nov. 9	Feb. 1	Apr. 11	June 20	Aug. 29
$131	**$100**	**SUNDAY MATINEE 2 P.M.**				
SU01	SUB1	Oct. 13	Jan. 5	Mar. 15	May 24	Aug. 2
SU03	SUB3	Oct. 27	Jan. 19	Mar. 29	June 7	Aug. 16
SU07	SUB7	Nov. 24	Feb. 16	Apr. 26	July 5	Sept. 13
$122	**$90**	**SUNDAY EVENING 7:30 P.M.**				
SUE1	SUEB	Oct. 13	Jan. 5	Mar. 15	May 24	Aug. 2

HOT LINE



THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT



SHOPPING

"From Pilgrim to Pop at the Puck": Year No. 2 of this show/antiques boutique has a bit of everything—a Route 66 sign, Zuni pots, billboards from the thirties. At the Puck Building September 28 and 29.

ART

"Seurat, 1859–1891": Fresh from its Paris debut, this ravishing exhibition opens to the public on Tuesday. Even without Chicago's *Sunday Afternoon on the Island of La Grande Jatte,* this is a major retrospective, with 189 works. At the Metropolitan Museum.

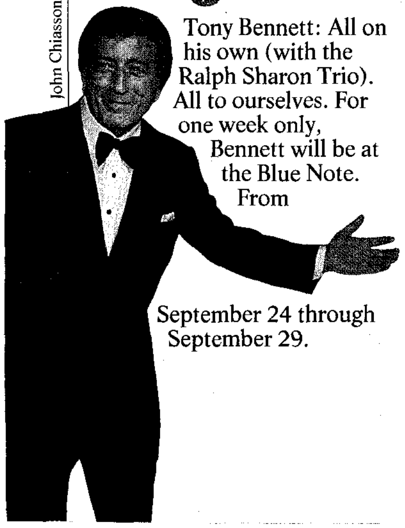
Sidney Baldwin

VIDEOS

The Doors ($89.99): Val Kilmer's not bad as Jim Morrison, but Oliver Stone goes right over the top in this fevered, revved-up celebration of the singer, the decade, and the lost hopes.

SCENES

Tony Bennett: All on his own (with the Ralph Sharon Trio). All to ourselves. For one week only, Bennett will be at the Blue Note. From September 24 through September 29.



John Chiasson/Gamma-Liaison

TASTINGS

BY ALEXIS BESPALOFF

The Saintsbury winery, in California's cool Carneros district, specializes in Pinot Noir and Chardonnay. Perfect for the crisp days ahead: the elegant, complex 1989 Pinot Noir and the 1989 Chardonnay.

TELEVISION

Star Trek: The Next Generation: Saturday night marks the season premiere. (Channel 11; September 28; 7 P.M.)

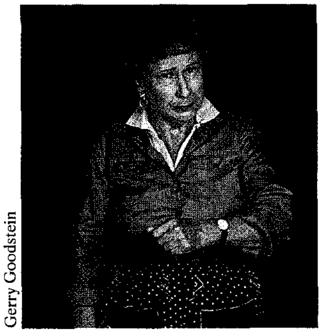
Jack Benny: Well, it's about time for a retrospective! The Museum of Television & Radio has put together "Jack Benny: The Radio and Television Work," which includes more than 100 hours of programming, from the comedian's beginnings until his death, in 1974. WQXR is rebroadcasting sixteen of the original half-hour radio programs from way back every Saturday night at 6:30.

DANCE

From Russia come 150 members of the Moiseyev Dance Company. These grand folk dancers and musicians will perform old and new favorites alike at Radio City from September 24 through October 13.

THEATER

Bon Appétit!: Jean Stapleton—who, like it or not, will always be best remembered as Mrs. Bunker—tackles Julia Child and Ruth Draper (she does the comedian's monologue "The Italian Lesson") in a one-woman show. At the CSC Repertory.

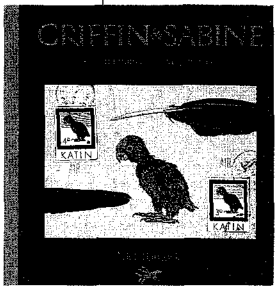


Gerry Goodstein

BOOKS

Everyman's Library: Knopf has relaunched the hardcover series of literary classics. The house will eventually publish 100 titles annually—with specially commissioned introductions, acid-free paper, and full-cloth sewn bindings. This week, the house releases the first 22 works, including *Don Quixote, Wuthering Heights,* and the complete poetry of John Donne. From $15 to $20.

***Griffin & Sabine: An Extraordinary Correspondence,* Nick Bantock: Is it a mystery? A romance? Or just a piece of literary esoterica? This beautifully designed volume of handwritten letters (there are, quite literally, letters and postcards attached to the pages) details a correspondence between a lonely London card designer named Griffin and a mysterious woman living in the South Pacific, named Sabine. (Chronicle Books; $16.96.)**

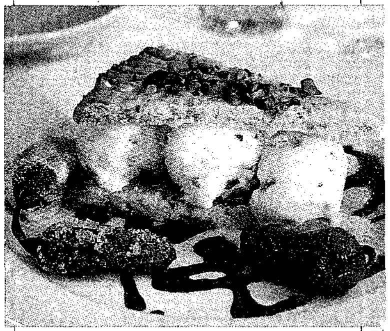


MUSIC

"The 25th Anniversary Gala at the Met": This is definitely *the* event of the week. For the first time in America, Placido Domingo and Luciano Pavarotti will share the stage. The evening is divided into three programs: Act III of *Rigoletto* (with Pavarotti), Act II of *Die Fledermaus,* and Act III of *Otello* (Domingo). For those who don't have a ticket, the performance will be shown live on pay cable for $34.95 on September 23.

Carnegie Hall opens the season with a performance by Saito Kinen, the Japanese orchestra that's currently on its world tour. Seiji Ozawa conducts, Isaac Stern plays, and the program includes Bartók's first violin concerto, Mozart's D-major Divertimento, and Brahms's second symphony. On September 24.

Steve Ross isn't everyone's flute of champagne, but for those who like his rarefied interpretations, "Let Yourself Go: Steve Ross Sings and Plays Fred Astaire" opens at the 92nd Street Y September 25.



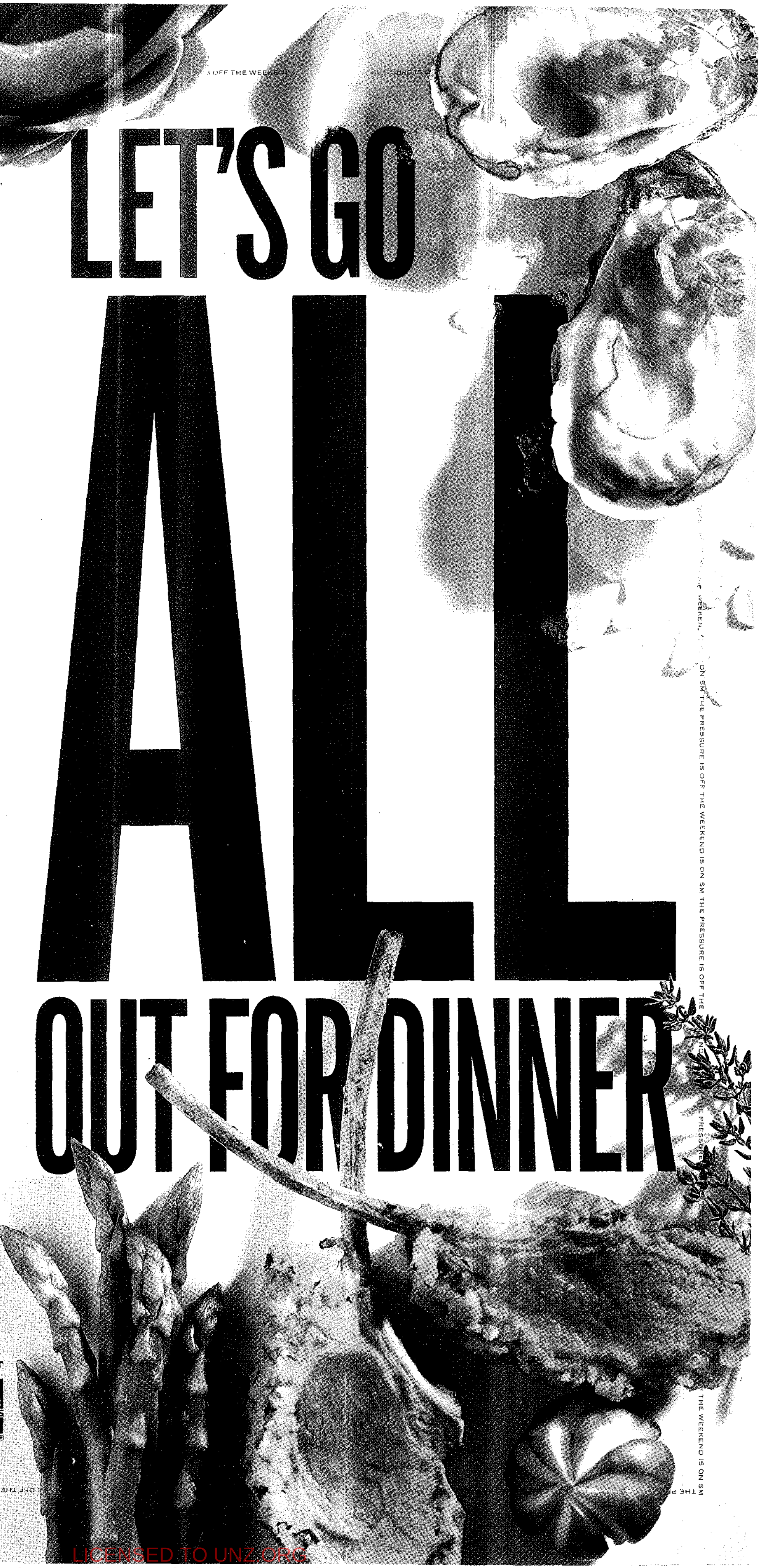
Tria Giovan

ASK GAEL

I've got the hots for jalapeño. Jelly Belly fans hated jalapeño. That's why you don't find the green ones in the 39-flavor pack with its hot blast of watermelon, root beer, coffee bean, and buttered popcorn. But Candy & Company in Macy's Cellar has them in bulk, $7.40 a pound. More sophisticated: the pistachio-shortbread-jalapeño-ice-cream sandwich at Mesa Grill.

THE WEEKEND IS ON SM THE PRESSURE IS OFF

LET'S GO ALL OUT FOR DINNER



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Old Times, New Times

As the Paper Passes From Father To Son and Fights the Slump, The Strains Are Felt

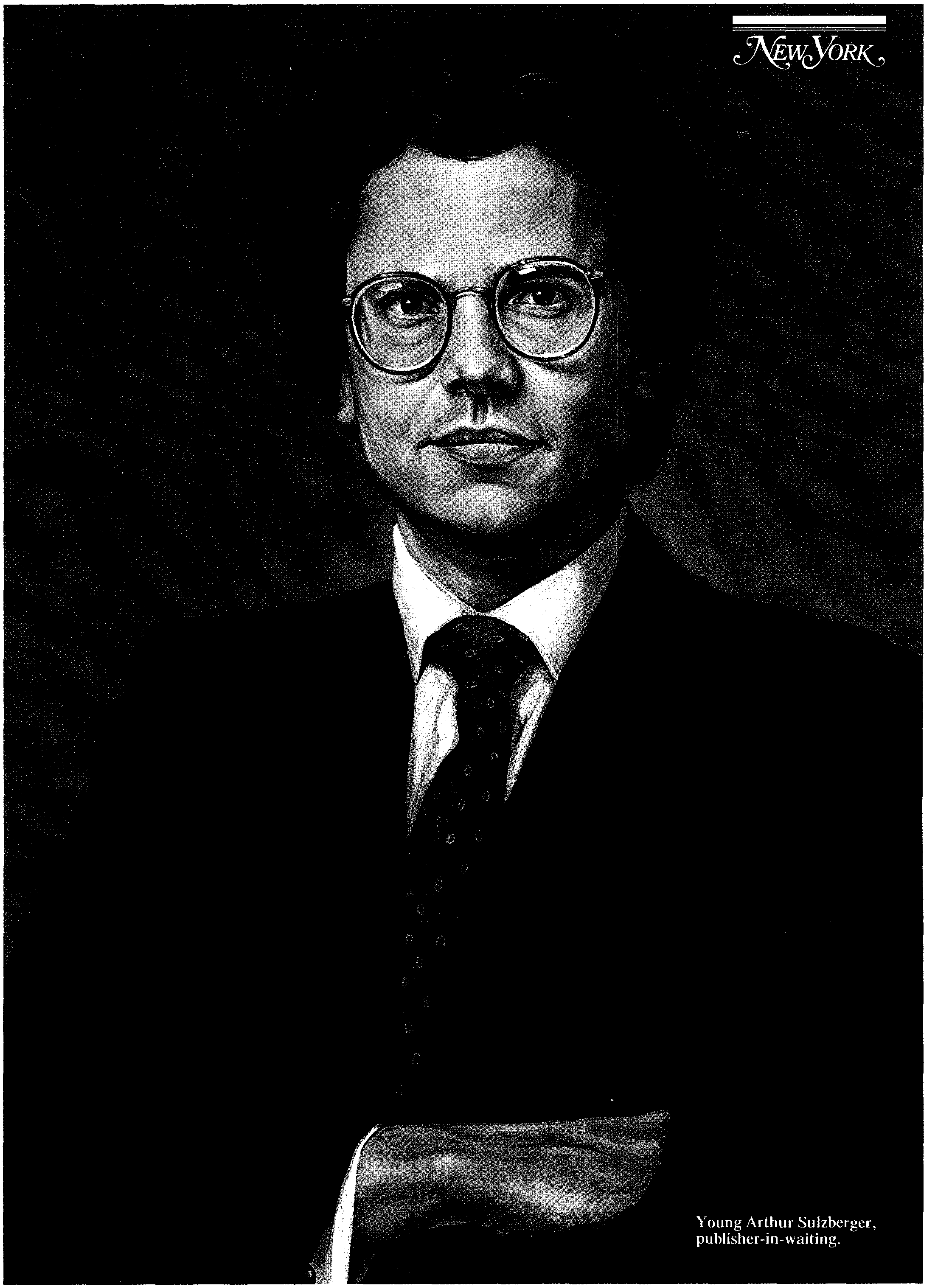
By EDWIN DIAMOND

ON THE MONDAY AFTER ANNA QUINDLEN USED HER SUNday New York *Times* column to criticize her own paper for its now-notorious Palm Beach rape-victim story, she arrived at work to find the *Times* staff divided and hesitant. Quindlen had written that the rape story—which used the woman's name and also recounted her bad driver's record and sexual history ("she had a little wild streak")—was "beneath the traditions" of the paper. She had also accused the editors of sexism and snobbery and of being voyeurs. Half the newsroom seemed to agree with the column. "The other half," Quindlen recalls, "thought I made a big mistake" to air the *Times*'s business on the paper's own op-ed page. Then Arthur Ochs Sulzberger Jr. came through the newsroom and sent everyone a strong signal. He passed Quindlen in an aisle and, in a voice loud enough for witnesses to hear, complimented her on the column and said how proud he was that she had spoken out the way she did.

Arthur Sulzberger's message to the staff last April went beyond feminist issues, or the specifics of the Quindlen column. On the *Times*'s masthead, he is listed as deputy publisher, a title he received more than three years ago. His father, Arthur Ochs "Punch" Sulzberger, is listed as publisher of the paper as well as chairman of the New York Times Company. The editorial-page staff is still under the control of Punch Sulzberger. On paper, the deputy publisher still reports to the president of the company, Walter Mattson. But increasingly, in the past three years, the son, who turned 40 this past Sunday, has taken over more and more responsibility for the daily operations of the *Times* from his 65-year-old father and from Mattson, 59. Arthur Sulzberger has been putting his mark on the paper so unmistakably that it is now possible to see the shape of the post–Punch Sulzberger *Times*.

Whether young Arthur's *Times* will be better or worse than the one his father supervised for almost three decades is unclear. Certainly, it will be a different *Times*—as different as the contrasting temperaments and generational interests of these two idiosyncratic men: father and son, patriarch and heir, former Marine and former biker.

Of course, they share the name of the family that has owned the New York *Times* since the last years of the nineteenth century. It is an extended clan whose continued control of the company has been assured well into the twenty-first century, thanks to Punch Sulzberger's prudence and a stock plan devised by clever



Young Arthur Sulzberger, publisher-in-waiting.

ILLUSTRATION BY MARK HESS

lawyers. Father and son, too, say they are equally devoted to the traditions of the *Times*. But they sometimes quietly part company on the best ways to honor those traditions.

The passing of authority at the *Times* is occurring in a turbulent era. The paper has been severely hit by a downturn in its market, and a major effort to restructure the institutional *Times* is under way within the paper. As a consequence, the normal strains of transition have been magnified. The succession is not in doubt; neither is it as smooth and "*Times*-like" as the principals would wish. "You can feel the tension between the old and the new, on big things about the paper and on the little things," says a senior writer who has had the chance to observe the Sulzbergers while serving on one of the publisher's ongoing "committees on the future."

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PUNCH SULZBERGER GOT HIS NICKNAME AS A CHILD, his family's amiable salute to his rambunctious disposition (one of his sisters is Judy). He coasted through college, served in the Marines in World War II and the Korean War, worked for the *Times* in Paris in his late twenties. He then settled in back at the home office, by his own description, as "a *Times* vice-president in charge of nothing." There was no need to hurry. His father and his brother-in-law Orville Dryfoos, thirteen years Punch's senior, had determined the publishing succession: Punch's turn wouldn't come until he was well past his fiftieth birthday. Then the elder Sulzberger suffered a stroke that left him confined to a wheelchair, and his successor, Dryfoos, died unexpectedly. Punch Sulzberger became publisher at 37—a too tender age to be running the *Times*, his parents fretted. He learned the business on the job, relied on his editors to run the paper, and exercised authority ad hoc.

By contrast, Arthur Sulzberger (it's mainly outsiders who, because of his trim frame and years as prince-in-waiting, call him "Pinch") clearly wants to be a hands-on, involved proprietor. The episode involving Quindlen was only the most recent of his high-visibility interventions.

Unlike his father's, Arthur's life and ambitions became focused at a truly tender age. His succession was never inevitable, even though he was the sole Sulzberger son. There were others in the large family who could have laid claim to the job, particularly since young Arthur, after his parents divorced in 1956, when he was five years old, lived with his mother, Barbara Grant Sulzberger. The Sulzbergers are Jewish, but young Arthur was raised as an Episcopalian, his mother's religion, and was confirmed at that Upper East Side redoubt of proper churchmanship St. James, on Madison Avenue. Then, in an act of adult resolve, he decided at the age of thirteen to move in with his father. (Ari L. Goldman, the former religion correspondent for the *Times*, describes in his new book, *The Search for God at Harvard*, a conversation with Arthur Sulzberger in which Sulzberger explains what he calls his "betwixt and between state"—a member of a Jewish family raised as an Episcopalian who now observes neither religion. "Ninety-nine out of 100 people consider me Jewish," Sulzberger is quoted as having said. "How could a Sulzberger not be Jewish?")

Once he had thrown in his lot with his father, and by extension with the *Times*, young Arthur would later continue his preparation as heir apparent with jobs in North Carolina, at the Raleigh *Times*; at the Associated Press in London; and, in the late seventies, with the *Times* in Washington and on the New York Metro desk. Working Metro, he got a gutter-level view of the city. One of his more memorable pieces was an on-scene report of how an abandoned brownstone in Park Slope was scavenged right down to the bathtub's cast-iron pipes, which were broken "so the lead joints—worth pennies each—could be taken."

Punch Sulzberger believed in the *Times* hierarchy and dealt mostly with his executive editor—first Turner Catledge, then A. M. Rosenthal, and since 1987, Max Frankel. There are *Times* writers who during his long tenure have never heard from Punch Sulzberger, pre- or post-publication. Arthur, again by contrast, sometimes acts as if he's still in the newsroom. "I'm a journalist who happened to get off at the wrong floor," he says. He has a core of reporter pals from his days in the Washington bureau and on Metro. The younger Sulzberger also has arranged a series of dinners with other of his employees—as if determined, as one of his acquaintances says, "to get to know all 300 people in the newsroom." The acquaintance adds, "Can you imagine how Max Frankel [who now reports to Arthur Sulzberger] feels, with his staff socializing with *his* boss?"

But Arthur Sulzberger is not just an uncomplicated nice guy. He's been called "humane" and "ruthless" by the same *Times*man in the same sentence. In private conversation, he can be very funny and fast on his feet. If his self-confident manner seems sometimes to shade into arrogance, there may be good reason: He is considered smarter than his father or any of the Sulzberger cousins who, in theory, had a claim on the succession. He also has been extraordinarily well prepared for the publisher's job, which he sensed was due him before late middle age. After his days as a reporter, he worked on the business side in

Managing editor Lelyveld.

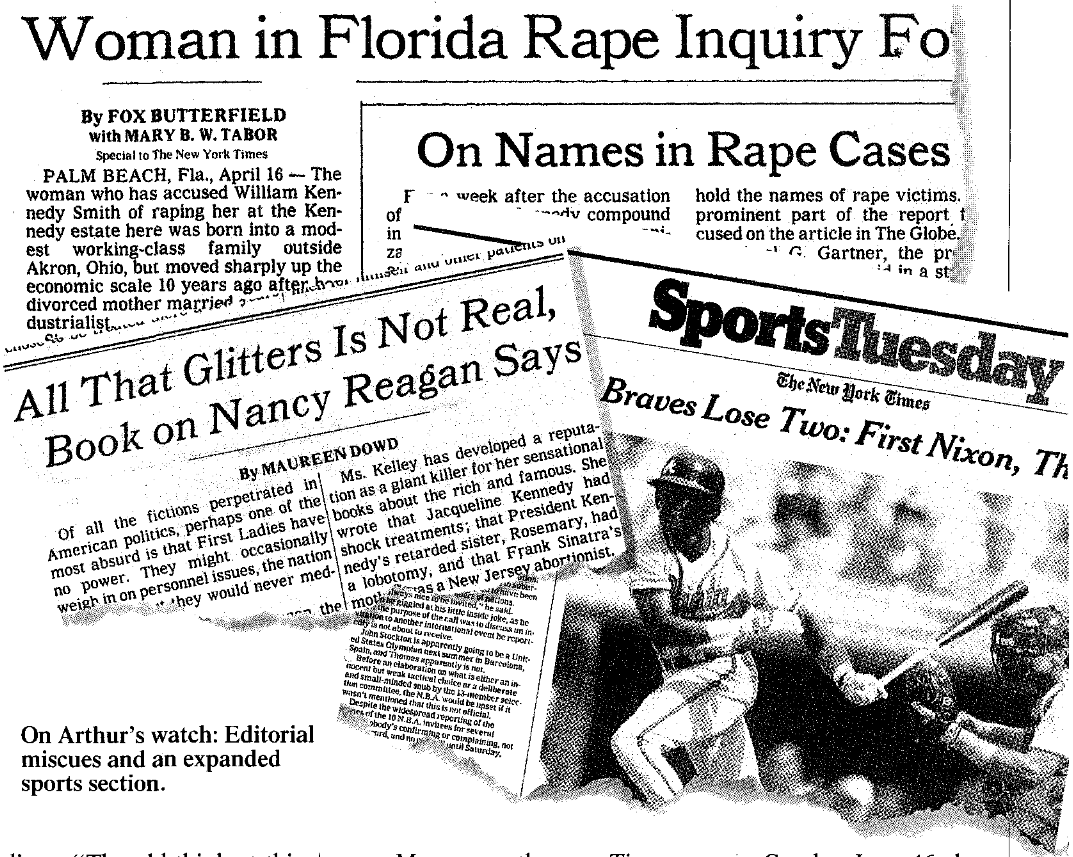
THE EDITORS WERE STUNNED

***The editors listened with growing horror as focus-group members said they had no interest in the* Times.**

Photograph by Peter Serling.

New York in advertising—making sales calls to corporate customers—and in corporate planning and production.

Most of all, though, Arthur Sulzberger is a man of his thirtysomething generation. He wore his hair long as an undergraduate at Tufts and owned a black leather jacket and a motorcycle. Like so many other children of the era, he trimmed the hair and settled down. On a visit to his mother, who had remarried and was living in Topeka, Kansas, he met Gail Gregg, literally the girl next door. Gregg later worked as a reporter for UPI, competing with Arthur in London and, he says, beating him on stories. They were married in 1975 and now live on Central Park West. Arthur Sulzberger helps out in the raising of the couple's two young children and backs Gregg's decision to try a new career as an artist.


Woman in Florida Rape Inquiry Fo

By FOX BUTTERFIELD
with MARY B. W. TABOR
Special to The New York Times

PALM BEACH, Fla., April 16 — The woman who has accused William Kennedy Smith of raping her at the Kennedy estate here was born into a modest working-class family outside Akron, Ohio, but moved sharply up the economic scale 10 years ago after her divorced mother married a wealthy industrialist.

On Names in Rape Cases

hold the names of rape victims. prominent part of the report focused on the article in The Globe.

All That Glitters Is Not Real, Book on Nancy Reagan Says

By MAUREEN DOWD

Of all the fictions perpetrated in American politics, perhaps one of the most absurd is that First Ladies have no power. They might occasionally weigh in on personnel issues, the nation

Ms. Kelley has developed a reputation as a giant killer for her sensational books about the rich and famous. She wrote that Jacqueline Kennedy had shock treatments; that President Kennedy's retarded sister, Rosemary, had a lobotomy, and that Frank Sinatra's mother was a New Jersey abortionist.

Sports Tuesday

The New York Times

Braves Lose Two: First Nixon, Th

John Stockton is apparently going to be a United States Olympian next summer in Barcelona, Spain, and Thomas apparently is not.

Before an elaboration on what is either an innocent but weak tactical choice or a deliberate and small-minded snub by the 13-member selection committee, the N.B.A. would be upset if it wasn't mentioned that this is not official.

On Arthur's watch: Editorial miscues and an expanded sports section.

His increasing responsibilities in running the institutional *Times* inhibit Arthur Sulzberger from being too openly New Age in his approach, but he can be sensitive to his surroundings. "The old-think at this place tends not to worry about morale, or about how the staff feels," says Anna Quindlen. According to Quindlen, "Arthur's attitude is 'Let's find arrangements that are mutually beneficial for the individual and the company.' " At the same time, he has a reverence for market research—another characteristic of his generation—and some of the currently fashionable mechanistic approaches to modern journalism, including an absorption with profit margins. "He has joined the bean counters," says a reporter who has left the *Times* but remains on friendly terms with Arthur Sulzberger. "He wants those profit margins of 17 and 18 percent." When I asked Punch Sulzberger if the son was more activist and liberal than the father, he replied, in his pleasant way, "He couldn't be more conservative [than I am]."

Indeed, Arthur Sulzberger is a fledgling publisher with a strong social agenda. In July, for example, less than three months after he had aligned himself with Quindlen and against the editors who work for him, he sent another public signal on a divisive subject. In Kansas City, at the annual meeting of the National Association of Black Journalists, Arthur Sulzberger was the host at a luncheon for more than 1,000 NABJ delegates and their guests. He spoke of the current hard climate for racial change and of the economic and political "roadblocks to our cause" of creating more jobs for minorities in the newsroom. "Keep pushing," the deputy publisher of the New York *Times* told the NABJ, "keep pushing to turn your vision of diversity into our reality." Sulzberger has taken "our cause" to the 99.44 percent white-male ranks of the American Newspaper Publishers Association, where his principal activity has been service on a news-industry committee aimed at combating racism and sexism in hiring and promotion practices at newspapers. More to the point, he is bringing his agenda home to the business and news departments of the *Times*.

In recent years, the *Times*'s overall record for hiring and promoting minorities and women has noticeably improved. Some of the paper's soft-feature "life-style" departments have long been run by women editors, a tradition dating to the days when there was a segregated "women's page" in American newspapers. More recently, one *Times*woman, Carolyn Lee, 46, has been named an assistant managing editor. (With Lee's appointment as AME, the news-department names carried in "the box"—the list of *Times* senior editors that appears daily on the masthead—has been sexually integrated.) Earlier, in 1989, Rebecca Sinkler, 54, became the first woman to serve as editor of *The New York Times Book Review*.

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CURRENTLY, ARTHUR SULZBERGER IS INVESTING A good part of his energy and newsroom capital in a major shift of *Times* resources toward more news coverage of New York. Both the expanded Metro news section and the increased number of *Times* people assigned to cover it are intended to reflect a city where the newest "minority" is white (according to the 1990 Census, New York is 43 percent white, 28 percent black, 24 percent Latino, and 7 percent Asian). In his remarks to the black journalists in Kansas City, Arthur Sulzberger argued that there were now *two* good reasons for the hiring and promotion of minorities: first, the "moral imperatives" of affirmative action; second, "with the fat, happy days of the eighties over, diversity makes good business sense in these current tough economic times."

Arthur Sulzberger's out-front activism is a break with the past. The *Times*, after all, is an institution that values continuity and calm. Punch Sulzberger has always stayed far from the barricades. His principal civic service has been for the Metropolitan Museum of Art, where he has served as chairman of the board since 1987.

The "amiable Punch" persona is deceptive. The *Times* didn't stand still during the Punch Sulzberger years. The paper enterprisingly adapted to changes in its marketplace by introducing new feature sections (Home and Living, for example) that appealed to affluent consumers and suburbanites—the so-called sectional revolution of the seventies. Under Punch Sulzberger, too, the *Times* expanded its national edition in the eighties in an aggressive search for more upper-end readers—this time in enclaves as far from West 43rd Street as Grosse Pointe and Palo Alto. In the Punch Sulzberger years, the *Times* has reached all-time circulation highs daily (currently 1.2-million) and Sunday (1.6 million). The national edition, though still a money loser, attracts some 250,000 buyers—about one fifth of the daily circulation. A price increase in the local *Times*—from 40 cents to 50 cents—is set for September 30 to help offset rising costs. The effect of the increase on circulation is difficult to predict. For example, when the price of the national edition rose to 75 cents, sales dropped sharply but then recovered.

A STAR IS ECLIPSED

Moss's major remakes of the* Times's *Metro section ran afoul of Old Guard editors and have been shelved.

Adam Moss.

Arthur Sulzberger's resolve to involve the *Times* more deeply in its New York City base is a departure from past strategy. To some readers, and not a few *Times* people, it sounds like violating a tested form that makes the *Times* the *Times*. There has always been the understanding within the paper that the *Times* is edited for the elite by the elite. The paper's coverage of the city has by turns been indifferent, passable, occasionally inspired. But within the paper, the quality of local coverage never seemed to matter much. Glory came through international and national coverage; being read at the Council on Foreign Relations was more important than being read in Bay Ridge.

The traditional *Times* was a paper with a mission. In the post-war years of the late forties through the late sixties, particularly, superpower America had global interests, and the *Times* saw itself, with more than a touch of self-importance, as the paper of record, covering the American era. By and large, it delivered: The earnest pages of the *Times*'s Sunday news review and the *Times Magazine* were forums where public policy could be explored for worldly readers. The *Magazine*'s big-picture articles always seemed to be written by Dame Barbara Ward, the British economist. And while they always seemed to ponder the same "challenges" and "issues," that was part of the point.

Today, under the *Magazine's* new editor, Warren Hoge, the big-picture article has become . . . big color pictures with modest text. A former *Magazine* staff editor, who watched the decline of the Dame Barbara form, claims that the front of the book (the letters, the ruminative angst of "About Men") and the back of the book (the in-your-face high-fashion spreads) have steadily encroached on the middle well of thoughtful features: "We get one personality profile and one—*one*—public-affairs piece," this editor says. Hoge's choice of policy topics in recent weeks has included articles on air-traffic control, garbage, and the plight of the "New European Refugees."

The daily news pages have changed, too. When managing editor Joseph Lelyveld served as the *Times's* man in New Delhi twenty years ago, he recalls, "the foreign desk wanted any move by the Indian prime minister in the paper. Those were the days of the 'official' Times." But those days, in evolutionary steps, were drawing to a close. A moment in the mid-seventies was telling: A senior editor opened a story conference by saying, "By the way, we're not the paper of record any longer." As Lelyveld observes, "The old *Times* would be unreadable today." The new *Times* wants to be readable to audiences perhaps less concerned about the Indian PM. The search for soft features for page one isn't new, but it has accelerated. These days, two or three (or more) "readers" appear regularly on page one.

If the *Times* intends to be city-centered and reader-friendly, does that mean more tabloidy stories like the one about the "Palm Beach woman"? More Kitty Kelley litter? More features on the Mets' ball girls played on page one? Coverage of race in Crown Heights that leans over so far to be "balanced" that it practically falls on its face? By his support of Anna Quindlen—as well as in conversations with associates—Arthur Sulzberger has acknowledged that the *Times* made a major mistake in its treatment of the Palm Beach woman. He didn't like the editors' handling of the Kitty Kelley book on Nancy Reagan, either. But however much Arthur Sulzberger disliked the judgments made by the editors, the fact remains the judgments were made on his watch, by the top editors he helped choose.

• • •

THE NEW STRATEGY ALSO SEEMS TO PUT ONE SULZberger at odds with the other Sulzberger. "We can't be local; we're not New York's hometown paper," Punch Sulzberger says. "We're read on Park Avenue, but we don't do well in Chinatown or the east Bronx. We have to approach journalism differently than, say, the Sarasota *Herald Tribune,* where you try to blanket the community." Similarly, the older wisdom holds that the *Times* can't be too "popular," either. "We're not an easy paper to fall into—you've got to work at it," Punch Sulzberger says without apologies. But the new-think wisdom wants to make the *Times* more accessible to those who aren't falling into the paper. Every few months, the *Times*'s news pages carry long stories and detailed analyses of the growing ranks of aliterate Americans—otherwise intelligent people who know how to read but don't want to. Younger *Times* reporters and mid-level editors serving on the publisher's "futures" committees have looked through one-way mirrors at members of focus groups who are their contemporaries. They have listened with growing horror as one after another of the group said they had no interest in picking up a copy of the *Times*.

Arthur Sulzberger keeps the market research handy on his desk. He's not satisfied with the *Times*'s New York penetration—the percentage of metropolitan households that buy the paper regularly. The Washington *Post* has an average penetration of 62 percent; the Los Angeles *Times* and Chicago *Tribune,* around 24 to 25 percent. In New York, one in ten households buys the *Times*. These may be the upper-end elite households,

Photograph by Alexandra Cantor.

but the deputy publisher looks at New York and sees a society where the old elites are redefining themselves and where new elites, including nonwhite arrivals to the city, are developing new interests—or so the research says. His worry is that if the *Times* stands still, becomes "narrow," or talks only to an aging—and shrinking—elite, it will no longer be relevant: "We will become unattended and unread, like *The New Yorker.*"

On this level, differing approaches to new audiences and aliteracy may be a matter of generational emphasis: a young publisher's energetic resolve to do something about penetration of a changing market measured against an older publisher's practiced acceptance of the fact that New York can't be like Sarasota. But on another level, the internal strains at the *Times* are economic, the result of a continuing recession that has cut the paper's profits in half.

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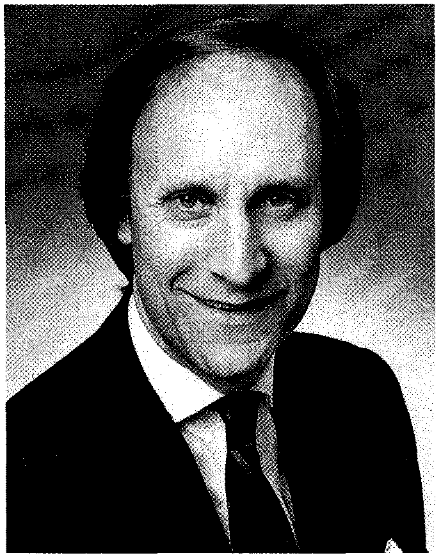
AS LATE AS 1988, THE TIMES COMPANY'S OPERATING profits ran as high as $250 million annually. The company does not break out the *Times*'s earnings from its other newspaper, magazine, and television holdings. The best guess is that the *Times* contributed $200 million of that profit. In 1990, operating profits were $129 million. For 1991, the numbers are still heading down. With profits of $100 million, it's not yet time to pass the hat for the Sulzbergers. But newspapers have huge "hidden" annual costs that must be paid for out of earnings: computer-system upgrades, replacement of delivery-truck fleets, among other recurring outlays. For a paper the size of the *Times,* these costs may be $50 million a year. Punch Sulzberger says his forecasters tell him that the city is coming out of the current recession, "but so slowly that nobody knows it. The national economy will improve before the New York economy."

In what was described as an effort to control costs during dreary economic times, the Sulzbergers earlier this summer offered buy-outs to employees 55 or older and with more than fifteen years' service at the paper. In all, 125 buy-outs were offered, 58 to people in the news department. Among those who took them were Grace Glueck, who raised the level of cultural reporting with her investigative pieces on the art world; Gerald Gold, who helped edit the *Times's* stories on the Pentagon Papers twenty years ago; Irv Horowitz, former No. 2 man on the national desk; Barbara Gamarekian, a Washington bureau reporter with extensive contacts at the embassies and on Capitol Hill; and Richard Shepard, the cultural reporter who began covering New York for the *Times* when the city's piers berthed ocean liners. "Forty-five undistinguished years," Shepard jokes. "And only one page-one lead story." But Shepard, and the others, turned out steady, solid journalism throughout the paper; more, they embodied the institutional memory of the *Times.*

The Arthur Sulzberger *Times* has lost these valued foot soldiers, their upscale Rolodexes, and their street knowledge, at a moment when the newspaper audience—old, new, uncommitted—has some plausible alternatives. The Arthur Sulzberger *Times* now faces its first real crosstown competition since the best days of the old *Herald Tribune* after World War II. The combined circulation for the New York and Long Island *Newsday* editions averaged 825,000 during the *Daily News* strike earlier this year. With the *News* back on the streets, *Newsday*'s combined circulation is down somewhat, to 770,000. *Times* executives have in recent months become quite solicitous about the fortunes of the *Daily News.* Should it falter or be shut down again—owner Robert Maxwell is carrying $3 billion in debt—*Newsday* may be able to pick up enough circulation and advertising to achieve a rough market parity with the *Times.* While the *Times* still talks up its "high readership profiles" compared with *Newsday*'s, Punch Sulzberger says that "we're taking them

A QUEST FOR DIVERSITY

Arthur Sulzberger is a fledging publisher with a strong social agenda. He wants the* Times *to reflect diversity.


Magazine editor Warren Hoge.

Metro editor Gerald Boyd.

Book Review editor Rebecca Sinkler.

into consideration; we're not giving anything up to them without a struggle."

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The *Times*'s new sports section represents one such response to *Newsday*. The *Times* managed to shuffle off sports for decades—the sports pages wandered around in the paper like a team forever on the road, in one apt description. The decision to anchor sports in one place in section B, and to increase its space by 50 percent, came only after all the worries about aliterate Americans and new audiences had bubbled up. The *Times*'s planning committees and market surveyors learned that there were people—young, affluent, and, typically, male—who actually picked up other papers for their sports sections! The expanded section, says Punch Sulzberger, "gives readers another reason to buy only the *Times* and not try our competitors."

THE OLD GUARD SPEAKS

"We're not an easy paper to fall into. You've got to work at it," Punch Sulzberger says without apologies.

Punch and Carol Sulzberger.

With its attention to the home teams, sports helps the *Times* emphasize New York City interests. An expanded Metro section was the natural next "local" step. Frankel and Lelyveld, with the active supervision of Arthur Sulzberger, brought in two fresh talents for the Metro pages earlier this year. Gerald Boyd, 40, until 1988 of the *Times*'s Washington bureau, was appointed Metro editor; Michael Oreskes, 37, a *Times* political writer (and former *Daily News* reporter), was named Boyd's chief deputy. Martin Gottlieb, a former editor of *The Village Voice*, was another key addition, as projects editor. The Arthur Sulzberger team also aggressively recruited Adam Moss, 34, the founding editor of *7 Days* (Moss was the folding editor as well, when the weekly was shut down in 1990). Moss is not on the staff; he works on contract as a consultant, a highly unusual arrangement in the unbending hierarchy of the *Times* newsroom.

The initial rise of Moss's editorial star—and its currently clouded status—reflects some of the pressures between old-think and new-think at the *Times*. The experts around the office water coolers quickly passed the word that Moss was brought in to produce magazine graphics and a hip young "*7 Days* style" for the pages of the *Times*. The gossip was half right.

Lelyveld assigned Moss to sit in on one of Arthur Sulzberger's planning committees on "the *Times* of the future." From there Moss moved to a second committee project. Moss and Tom Bodkin, the chief designer of the *Times*, set about to "revisualize" both the B, or Metro, section and Sunday Main Part 2 (the stringer reports from college campuses, the Manhattan parties of the week in photographs, the wedding announcements, recommended Sunday brunches, and such). As a senior editor on the committee explained it, "We asked ourselves, 'If we were starting anew, what would we do?' So we developed a series of models."

These models took several forms: One featured bigger photographs and a magazine-cover-like opening page. Another concept used a series of headlines and refers—references to stories inside the paper—again as some magazines do. A third gave big display to one major "cover" story. A fourth design went in the opposite direction, with *more* stories on the first page. Almost all the redesigns had one element in common: In the daily paper, Moss and Bodkin eliminated the B page-one sports refers, introduced just last April with the new sports redesign. "Those pictures take up a lot of space and don't do all that much," says one planning-committee member. For the Sunday section, the concept called for moving the big Saks Fifth Avenue ad out of its traditional "reserved" spot on the front page, to open up the page for editorial matter. A second committee member says that "the Moss committee materials, with their basic *7 Days* look, made Arthur Sulzberger dance in the streets. He said it was going to happen."

So far it hasn't happened, and Moss is described by one source as "just riding out his arrangement" at the *Times*. The Old Guard wasn't even tapping its feet, never mind dancing. To these more senior hands, the plan was "too ambitious." And it called for more hiring than Punch Sulzberger and Walter Mattson were willing to authorize. Arthur Sulzberger and his editors can propose; the publisher of record still disposes—he signs the checks. Some of the committee members think Punch Sulzberger and Mattson want a modest (read "less expensive") extension of Metro coverage, perhaps a zoned section. Like the *Times*'s suburban weeklies, it would go to certain Zip Codes only. That would be one way to compete locally with New York *Newsday*, which now has a larger staff covering the city than the *Times* (there's something else to revisualize: an area of coverage where the *Times* is the underdog). Last week, Punch Sulzberger was guarded in his comments about the new section: "Metro is one of the areas that need added strengthening; it is exactly in difficult times that you build for the future."

Right now, the Arthur Sulzberger *Times* has more than *Newsday* and the street competition to worry about. In the mid-eighties, those fat, happy, boom years, Punch Sulzberger and Walter Mattson authorized the building of a new state-of-the-art printing plant across the Hudson River in Edison, New Jersey. Their plan was to get all the *Times* printing out of the antiquated facilities at West 43rd Street—while at the same time gaining a plant with color capabilities and the capacity to handle more pages per edition. Thus, the *Times* of Arthur Sulzberger would be ready for the nineties, with color pages for its advertisers, to approach or match what *USA Today* and the news magazines offered.

The Edison plant cost $450 million and was completed early this year. But it stands unused. The *Times* and its unions—principally the mailers (who bundle the papers), the pressmen, and the drivers—cannot agree on the manning levels for

Photograph by Robin Platzer/Twin Images.

Edison. The visitor to Edison doesn't need an engineering degree to realize that the number of employees needed are a tenth or a twentieth of current levels. People get in the way of the robots at Edison. So far, the *Times* has been lucky. With advertising linage down, it doesn't need the new color capacity to accommodate clamoring retailers. Perhaps by the mid-nineties, when business gets better, the *Times* and its unions will have come to agreement—or gone through the costly ritualistic strike-lockout needed before a compromise is achieved.

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EDISON AFFECTS PUNCH AND ARTHUR SULZBERGER IN A more immediate way as well. The union negotiations may have upset their plans for the orderly succession of power at the *Times*. A series of what the staff calls "magic numbers" have been suggested for the change. For example, Punch Sulzberger's sixty-fifth birthday last February. But the birthday came and went unaccompanied by any trumpet blasts or roll of drums. Earlier, too, some nagging ailments slowed Punch Sulzberger and stirred newsroom rumors about his health and possible retirement. As long ago as 1988, an abscess in his jaw under a wisdom tooth sent him to the hospital. Several months ago, the condition returned, so severely that he was unable for a time to eat or speak. After surgery, he looked gaunt and gray. ("People who did not know the cause would whisper, 'Cancer,' " reports one of his associates.)

More recently, he experienced excruciating pain from an inflammation of the hip joints, fortunately treatable with medication. He still walks gingerly but has resumed his workouts at the Cardio Fitness Center—at 6:30 A.M., he's usually the first to sign in. Punch Sulzberger looks fit and tanned now.

Some staff people claim the magic numbers no longer exist. One theory holds that Punch Sulzberger has decided to stay on, principally to play hardball in the negotiations with the unions. He and Mattson will, so the theory goes, absorb the last great strike of the industry, if necessary. Arthur Sulzberger, meanwhile, will be insulated from all the labor-management heat, his reputation for being a humane, attentive manager—a friend of the little people—intact. Then, post-strike, he can come in and be the progressive publisher, the man for the next century. Another theory claims that there was a magic number but that it was scrubbed after the stumbles and fumbles earlier this year—the news department's own "little wild streak." In this accounting, the Wall Street analysts and the stockholders became agitated at the thought of Punch Sulzberger and Mattson turning over the franchise to the new team.

When I ran these scenarios past Punch Sulzberger, he listened patiently, and answered quickly. It was all theory and it was all wrong. The succession was going forward, he said, though he would not confirm the date of January 1.

Arthur Sulzberger has made clear what he wants his contribution to be in the succession of family publishers who have run the *Times*. He's going to bring the *Times* home to New York, "our base and the energy that drives the *Times* machine." He intends to put together a staff on the business and news sides that reflects the city's "diversity." He wants to engage new audiences with a relevant, reader-friendly *Times* of broad appeal. All these new goals will be accomplished while honoring the standards of the *Times*, "the values that make the place what it is." He'll also protect the Washington and international "franchises" and continue to support the national edition. While he manages this feat of balancing, he plans to make the *Times* cost-effective with profits equal to, or surpassing, the industry norm of 14 percent.

It's a daunting task. The obstacles that confront Arthur Sulzberger are arguably the greatest to ever face a publisher presumptive of the *Times*. All of his predecessors could at least count on an intelligent audience that not only wanted to read the *Times* but felt they *had* to read it. The paper's authority was unchallenged. That certainty no longer exists, and whether, as Sulzberger hopes, a new audience for the *Times* can be fashioned from a polyglot city suffering deep economic and social strains is problematic. Young Arthur's palpable energy and intelligence are important pluses. But it will take more than the enthusiasm of the New Age generation to move the *Times* successfully into its own new age. ■

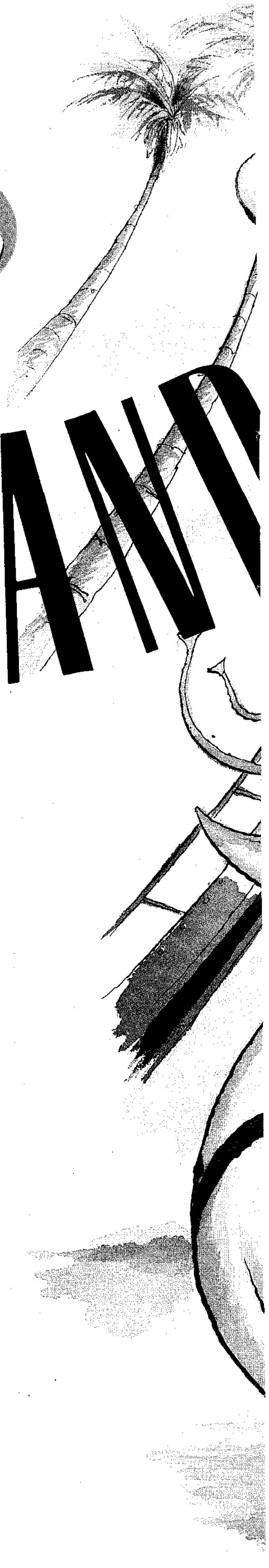
Arthur with Jane Pauley (left) and Hilary Califano.

THE NEW GUARD SPEAKS

Arthur Sulzberger fears "we will become unattended and unread, like* The New Yorker.*"

Photograph by Anthony Savignano/Ron Galella.

WOODY in WONDERLAND



Now that Orion's in trouble, the other big Hollywood studios would love to give an Allen movie their special spin

WOODY ALLEN HAS ALWAYS INSISTED ON COMPLETE CREATIVE CONTROL OVER the movies he makes. They're his babies. He writes them; he directs them. As long as he kept them under a certain limited budget, Orion Pictures, which has financed and distributed all his movies since 1982, let him do what he wanted. Sure, they like to joke in Hollywood, no one outside New York ever went to his movies, Orion wouldn't even bother to book them in the Corn Belt, but Woody's core New York audience, together with a few cultish fans in half a dozen other cities, kept his pictures in the black.

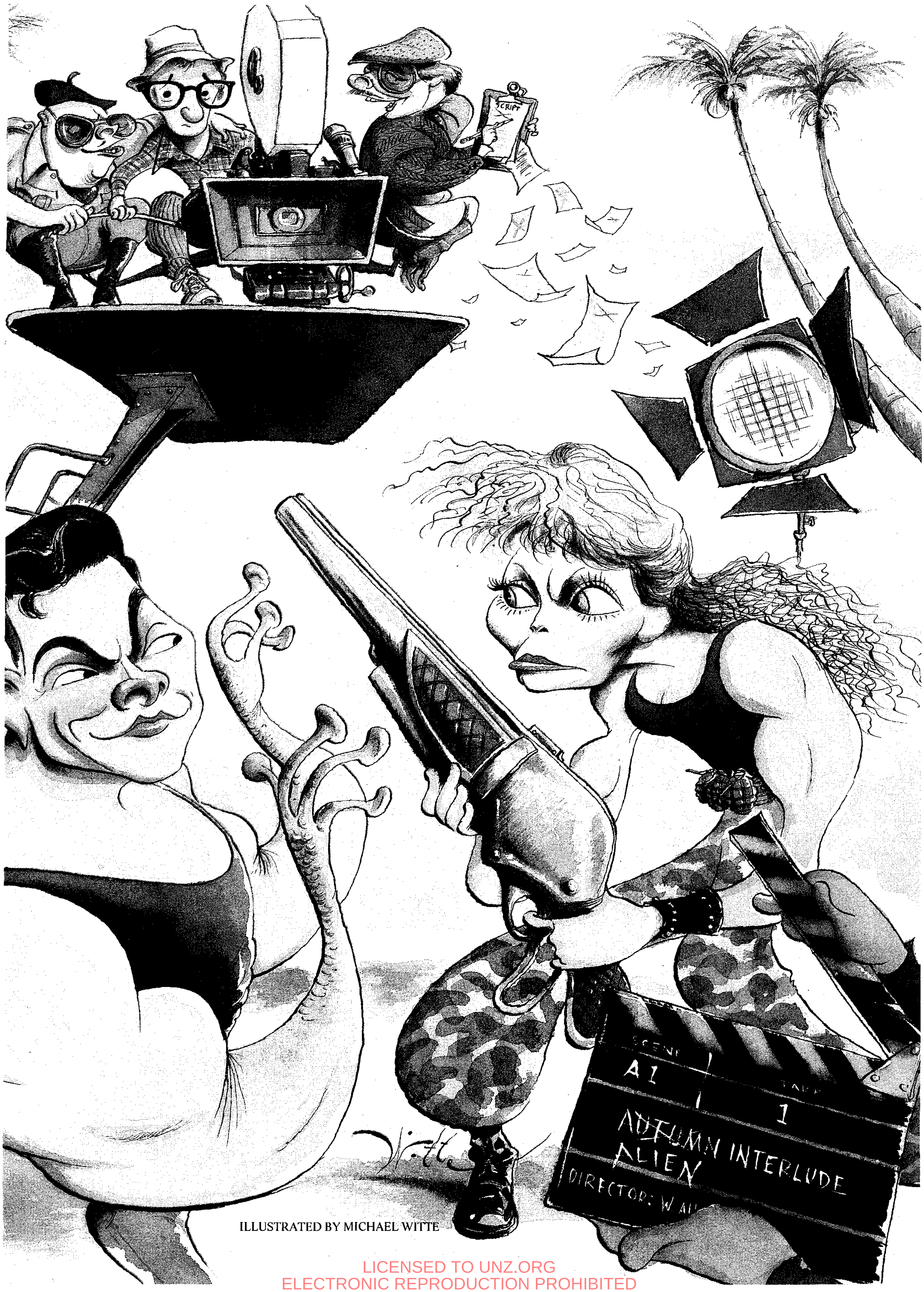
Most of the time.

Not that profit was ever the object, anyway.

But now, with Orion close to bankruptcy, Allen has been talking to other studios. Every studio head would love to do a deal with the Woodster. He's America's one true auteur filmmaker. He's prestige. He's class. But few studio heads seem to be as willing as Arthur Krim, Woody's old friend and a founder of Orion, to grant him unlimited freedom.

Earlier this month, Allen signed a deal to make one movie with TriStar Pictures. The details have remained secret, but everyone is intrigued. Does the Woodchuck have final cut? If not, what might a Woody Allen TriStar picture resemble? TriStar, after all, though now run by former Orion executive Mike Medavoy, is best known these days for *Terminator 2*. Would TriStar want Woody to do an action-adventure movie? What would the other studios want? Imagine the result as Hollywood executives try to force one of Allen's angst-ridden, ruefully funny ensemble pieces into the various commercial formulas now in vogue.

By John Taylor


SCRIPT
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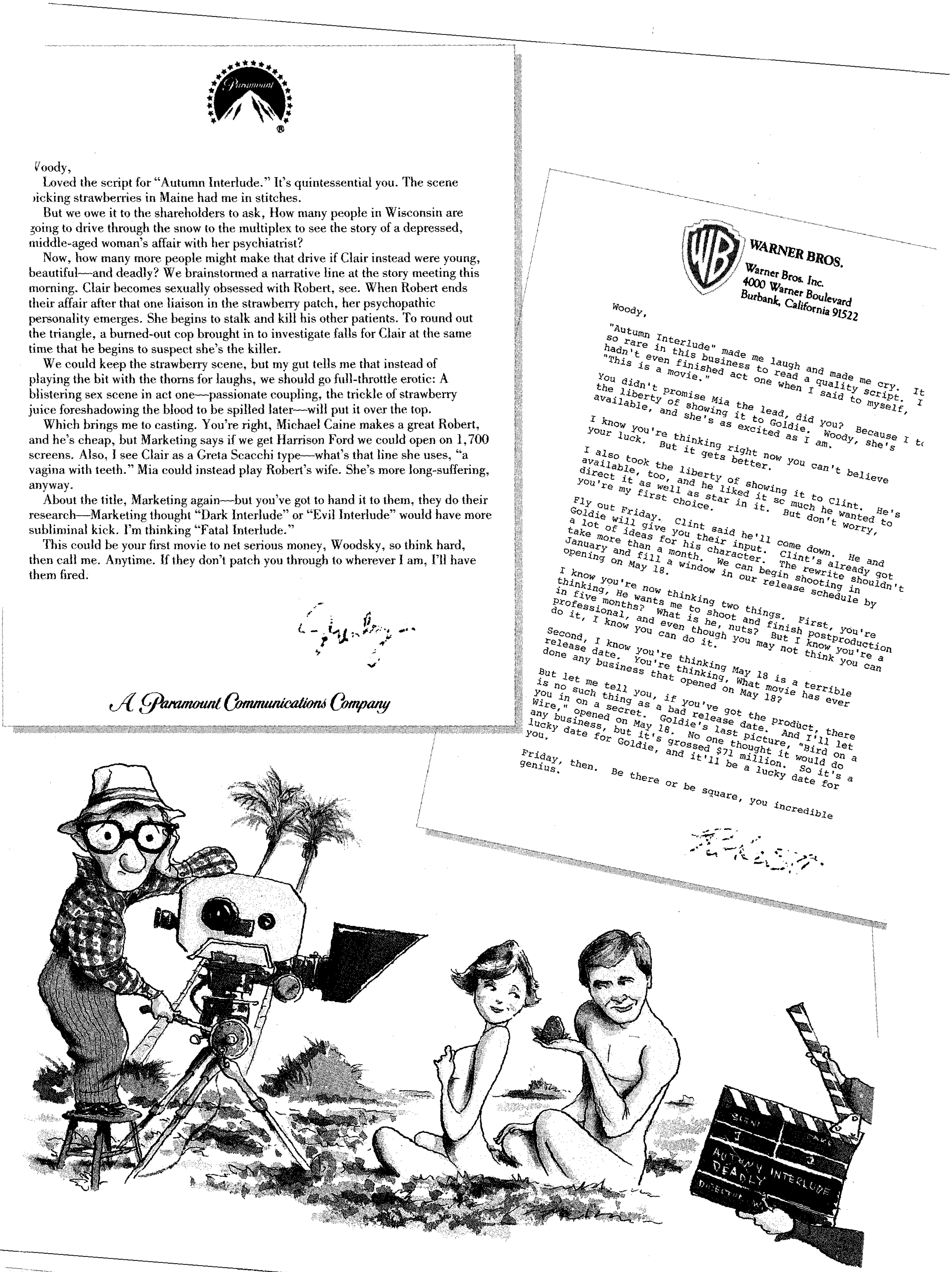
1
~~AUTUMN~~ INTERLUDE
ALIEN
DIRECTOR: W. AL

ILLUSTRATED BY MICHAEL WITTE



Woody,

Loved the script for "Autumn Interlude." It's quintessential you. The scene picking strawberries in Maine had me in stitches.

But we owe it to the shareholders to ask, How many people in Wisconsin are going to drive through the snow to the multiplex to see the story of a depressed, middle-aged woman's affair with her psychiatrist?

Now, how many more people might make that drive if Clair instead were young, beautiful—and deadly? We brainstormed a narrative line at the story meeting this morning. Clair becomes sexually obsessed with Robert, see. When Robert ends their affair after that one liaison in the strawberry patch, her psychopathic personality emerges. She begins to stalk and kill his other patients. To round out the triangle, a burned-out cop brought in to investigate falls for Clair at the same time that he begins to suspect she's the killer.

We could keep the strawberry scene, but my gut tells me that instead of playing the bit with the thorns for laughs, we should go full-throttle erotic: A blistering sex scene in act one—passionate coupling, the trickle of strawberry juice foreshadowing the blood to be spilled later—will put it over the top.

Which brings me to casting. You're right, Michael Caine makes a great Robert, and he's cheap, but Marketing says if we get Harrison Ford we could open on 1,700 screens. Also, I see Clair as a Greta Scacchi type—what's that line she uses, "a vagina with teeth." Mia could instead play Robert's wife. She's more long-suffering, anyway.

About the title, Marketing again—but you've got to hand it to them, they do their research—Marketing thought "Dark Interlude" or "Evil Interlude" would have more subliminal kick. I'm thinking "Fatal Interlude."

This could be your first movie to net serious money, Woodsky, so think hard, then call me. Anytime. If they don't patch you through to wherever I am, I'll have them fired.

A Paramount Communications Company

WARNER BROS.
Warner Bros. Inc.
4000 Warner Boulevard
Burbank, California 91522

Woody,

"Autumn Interlude" made me laugh and made me cry. It so rare in this business to read a quality script. I hadn't even finished act one when I said to myself, "This is a movie."

You didn't promise Mia the lead, did you? Because I t the liberty of showing it to Goldie. Woody, she's available, and she's as excited as I am.

I know you're thinking right now you can't believe your luck. But it gets better.

I also took the liberty of showing it to Clint. He's available, too, and he liked it so much he wanted to direct it as well as star in it. But don't worry, you're my first choice.

Fly out Friday. Clint said he'll come down. He and Goldie will give you their input. Clint's already got a lot of ideas for his character. The rewrite shouldn't take more than a month. We can begin shooting in January and fill a window in our release schedule by opening on May 18.

I know you're now thinking two things. First, you're thinking, He wants me to shoot and finish postproduction in five months? What is he, nuts? But I know you're a professional, and even though you may not think you can do it, I know you can do it.

Second, I know you're thinking May 18 is a terrible release date. You're thinking, What movie has ever done any business that opened on May 18?

But let me tell you, if you've got the product, there is no such thing as a bad release date. And I'll let you in on a secret. Goldie's last picture, "Bird on a Wire," opened on May 18. No one thought it would do any business, but it's grossed $71 million. So it's a lucky date for Goldie, and it'll be a lucky date for you.

Friday, then. Be there or be square, you incredible genius.

Walt Disney
PICTURES

Woody,

Fabulous script. Funny, tender, with your special New York take on these crazy times we live in. Clair's encounter with the homeless woman at the automatic-teller machine is particularly hilarious.

But here we're wondering, Could "Autumn Interlude" be even funnier? And we're thinking, It could.

Start with casting. Mia's a wonderful actress, but her gift is the subtly nuanced moment. She would be the first to admit she's never had them rolling in the aisles. We're thinking: Bette Midler.

Bette's not in Mia's league at all craftwise, but she does have that fabulous manic energy. She can get them screaming. I've always liked to think, and "Premiere" quoted me once on this, she makes you laugh with her by letting you laugh at her.

Michael Caine's one of the industry's greatest assets, Woody, as you well know. But our thinking is that he's a little too European to play off Bette. We just don't see the chemistry. Our choice: Danny De Vito.

He's not as cheap as he was a few years ago, but he can match Bette's manic energy, and with the two of them you can play up the odd-couple motif that's at the heart of the script.

Now, a couple of nits to pick. Why does Clair seek out this psychiatrist? What's her motivation? Vague ennui? You've got to admit it's a little squishy.

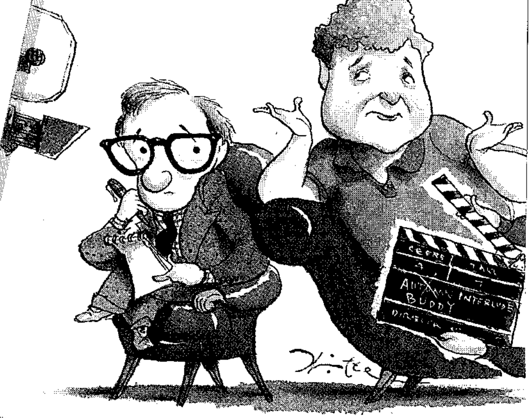
Our suggestion: Have her dog die in the opening scene. He could be run over by a New York cab. Come to think of it, Danny could be the driver. An unemployed psychiatrist? I see a recession angle there.

Second nit. Why do they have to separate at the end? Why not marry them? Do we really want to disappoint the audience just to make a point about the futility of human relationships?

By starting with the dead dog and ending with marriage, you'll start with tears and end with cheers. You'll have a movie with heart that's also packed full of laughs.

In fact, we like this concept so much that if you don't want to proceed, we'll buy the idea, give you story credit, and sign Paul Mazursky to direct. But wait a minute—I'm dictating off the top of my head here—we don't need to buy it from you. We thought it up. Well, Legal can decide.

Hugs to Satchel,



UNIVERSAL
STUDIOS
Universal City, California 91608
Phone: (818) 777-1293

Woody,

Loved the script. I showed it to Mike, who should be representing you, by the way, and he's wild about it. Also sent it to Osaka. Haven't heard back yet, but that in itself is a good sign, according to Mike.

I know you've been in this business too long to be hurt if I tell you my one small problem with "Autumn Interlude" is that it lacks a certain punch. Mike agreed, and he had an idea. Several ideas, in fact.

First, and this shows Mike's genius at work, he thought you should play the psychiatrist. The role you've given yourself, the embittered little television writer, has some funny lines, but it's really just a walk-on part. Why not star?

Mike's second stroke of genius is to have John Goodman play the role of the patient. That means changing Clair from a woman to a man and getting rid of the affair--we're not making a gay movie here, though AIDS is a terrible tragedy--but just think: John Goodman and Woody Allen. It's a classic buddy matchup, and Mike is confident that in return for pairing the two of you, you'll both become his clients.

Mike's plot concept is his third stroke of genius. John comes to you saying people are out to get him. You think he's paranoid, but then the villains try to break into your office and kill him during a session, and you both have to set off cross-country for John's childhood home, pursued all the time, to rekindle his suppressed memories--this is where the therapy comes in--about his long-gone sister who's trying to kill him so she can claim the inheritance he doesn't know he has.

The sister, of course, is Mia. You didn't think we'd write her out of the picture, did you? Mike, you know, feels she's got incredible potential; she's just been mishandled.

If you don't want to sweat the details on this--and why should you, you're a star--Mike said he'd be happy to put a couple of his writers on it. You'd still get sole screen credit, of course.

Instead of getting back to me, why don't you just phone Mike directly? Don't worry, he'll take the call--you are Woody Allen--and I'd really like to see the two of you come together.

Columbia Pictures Entertainment, Inc.
711 Fifth Avenue, New York, New York 10022

dy,
e "Autumn Interlude," one word. Unbelievable. In a single elegant
pt you've said more about this country's psychological crisis than all
professors at Yale and Harvard, and I know already that you are
ng to have your first overseas hit.
To do it, though, Woody, you've got to leave the planet. Fortunately,
that requires is minor tinkering. In fact, I can't think of a better
ay to dramatize your theme of existential anxiety than to have the
ibtly menacing psychiatrist turn out to be, in fact, an evil alien.
Clair discovers his true nature, as we see it here, and with the aid of
brilliant, gentle Japanese engineer she modifies a Sony Walkman to
ntercept his broadcasts up to the mother ship. Since no one believes
Clair, she and the engineer must battle the aliens themselves. And
those battle scenes, particularly the one where the engineer heroically
dies to save Clair, will be shot as only Woody Allen could shoot them.

I've got to be frank, Woody—the younger V.P.'s here think casting Mia as Clair would be a disaster. The kids are often right; they've got the pulse of the audience. But this time I disagree. I'm behind her—and you—all the way on this. If someone like Jake trains her intensively for six weeks—well, maybe twelve—and she gets a good tan, she could give Linda Hamilton a run for the money.

Now for my own small contribution: We make Jean-Claude Van Damme the psychiatrist. First off, since he's a psychiatrist, we don't have to worry about his foreign accent, always a problem with Jean-Claude. But the main thing, Woody, is that Jean-Claude is ready for his first big crossover role. "Double Impact" will gross over $30 million. That's 50 percent more than we expected it to make, and it'll do even better overseas, where they love him.

Jean-Claude's going to be the next Schwarzenegger, and we've got him under contract for at least two more pictures. If "Autumn Interlude"—we'll need a new title, start thinking—becomes the blockbuster I know it will, you'll be along for the whole sweet ride.

Sign up a trainer for Mia today, fella. We want her pumped and hard by the time she tests with Jean-Claude.

The Mick Hits 60

AS THE LEGEND GROWS, NO. 7 IS AT THE TOP OF HIS GAME

BY ROSS WETZSTEON

“I REMEMBER THIS ONE TIME BILLY an’ me went deer huntin’ down in Texas. We get up at four in the morning an’ drive a couple hours to this friend a mine’s ranch near San Antonio an’ I tell Billy to wait in the car while I go up to the house to be sure everything’s okay.”

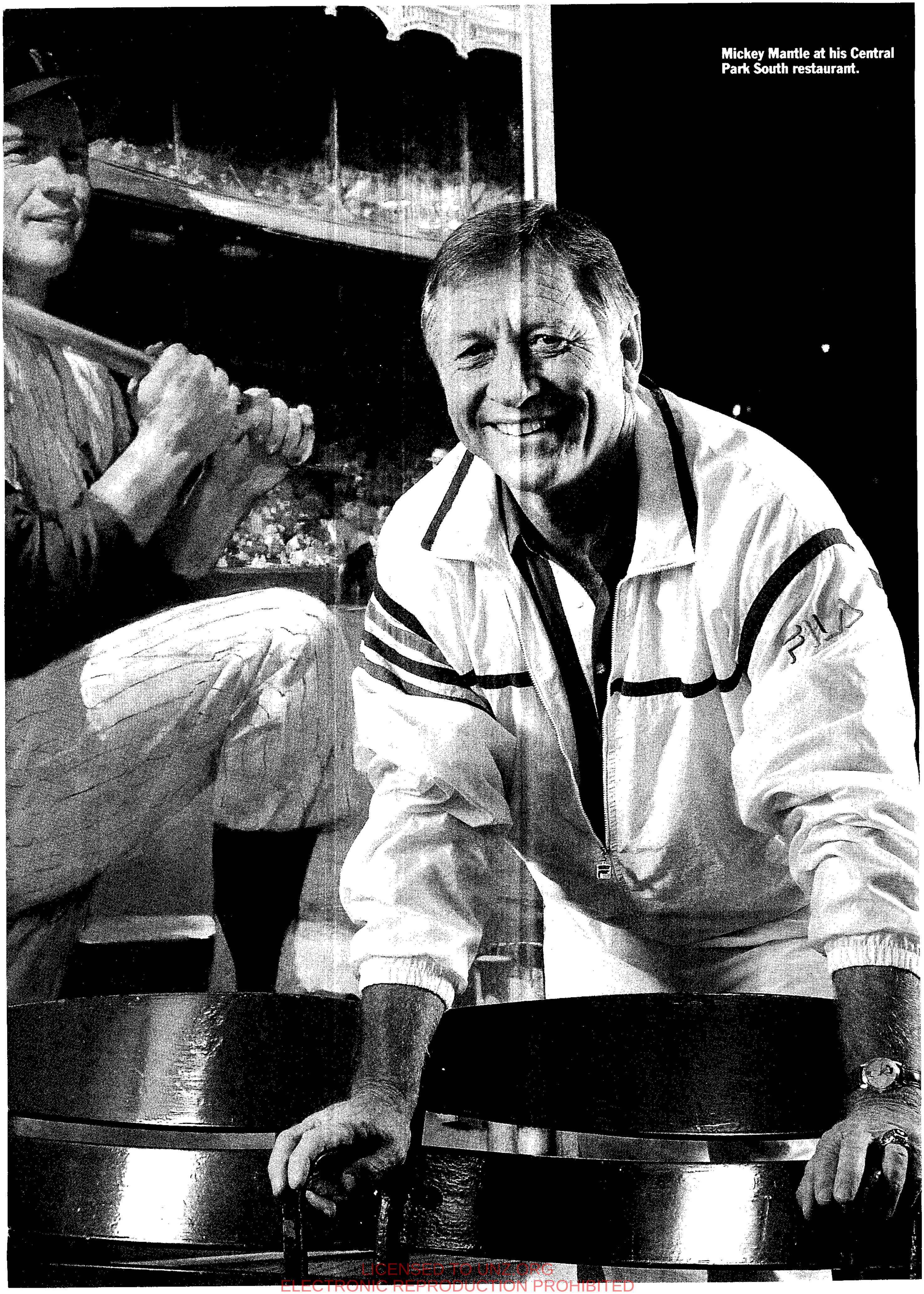
Mickey Mantle has told this story a hundred times—it’s his favorite Billy Martin story, and he’s got it down pat.

“So my friend comes to the door,” Mantle goes on in his flat Oklahoma twang, “an’ he says, ‘ ’Course, Mick, you can use my land anytime you want. But I wonder if you’d do me a big favor. When you’re goin’ through the barnyard, you’ll see an old mule. Would you mind shootin’ him for me? I’ve got to put him away, and I haven’t got the heart to do it myself.’ I say, ‘Sure,’ but on the way back to the car I figure I’ll pull one on Billy. So I yank open the car door, pretendin’ I’m real mad, an’ I say, ‘We drive four hours to get here and now this guy won’t let us go deer huntin’ on his land. Gimme my rifle. I’m goin’ to shoot the son of a bitch’s mule.’

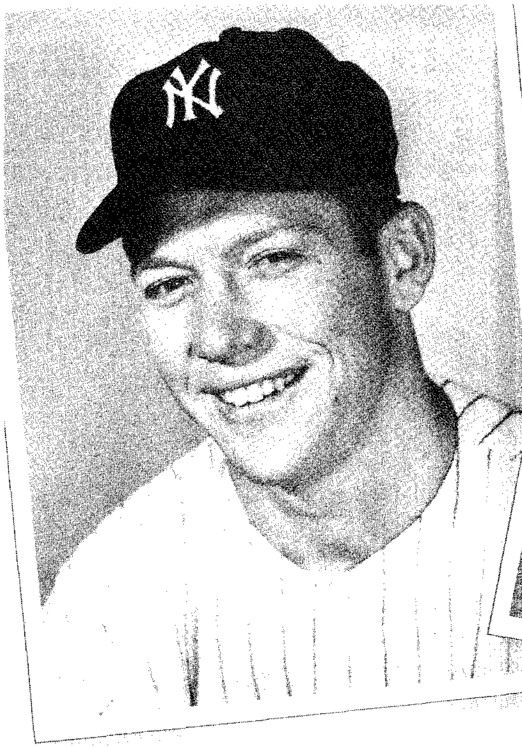
“Billy, he’s real upset; he’s tryin’ to grab my rifle. ‘Jeez, Mick, don’t do that,’ he’s sayin’, ‘they’ll put us in jail!’ I finally manage to get my rifle away an’ walk over to the barnyard an’ KEE-UUU, I shoot that mule right in the neck. But just as the mule keels over, I hear BAM! BAM! BAM! behind me, an’ when I turn round I see Billy standin’ there with *his* rifle in *his* hand. ‘Billy!’ I say. ‘What the hell you doin’?’ An’ ol’ Billy, he says, ‘I shot three of his cows!’ ”

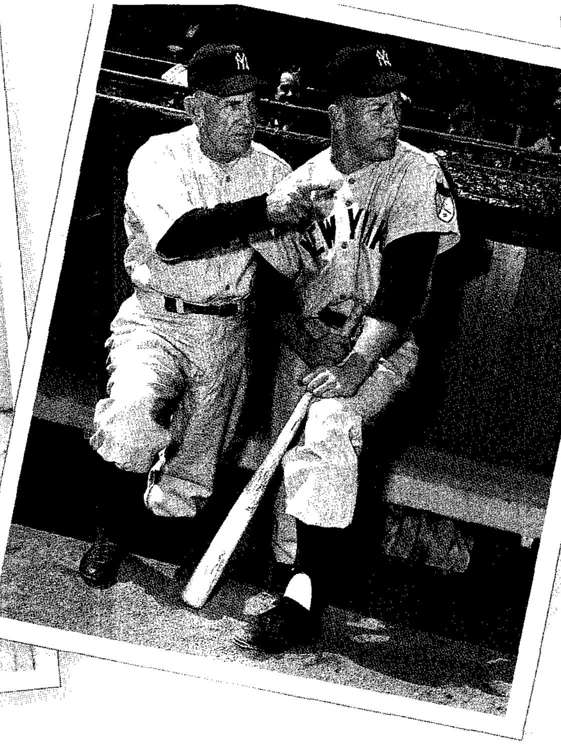
Mantle grins with the same open-sky boyishness he brought to Yankee Stadium from Commerce, Oklahoma, 40 years ago, wearing a Sears suit and a six-inch-wide tie and carrying a cardboard suit-

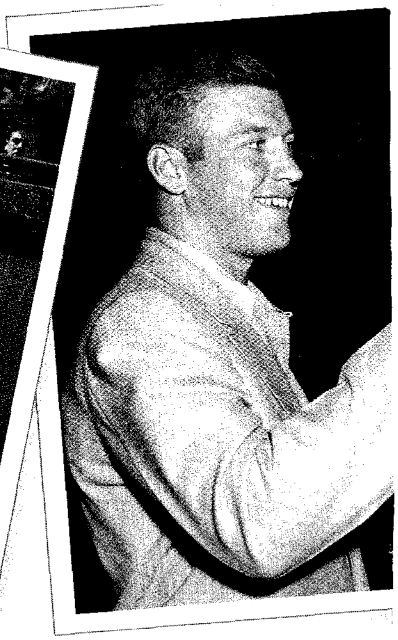
PHOTOGRAPH BY HARRY BENSON



Mickey Mantle at his Central Park South restaurant.



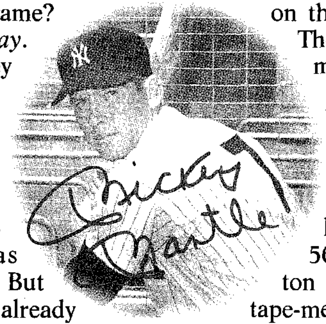




case. "I told that story at a banquet a couple of weeks ago, and the people, they never stopped laughin'. And afterwards"—Mantle's poker-faced again, signaling another favorite story—"this guy comes up to me with his son an' he says, 'Son, I want you to meet Mickey Mantle, one of the greatest baseball players who ever lived.' Well, this kid—he musta been about six or seven years old—he looks me over real careful for several seconds, then he turns to his father an' says"—and once more Mantle's eyes crinkle with delight as he reaches his punch line—" 'But Daddy, this is an old man!' "

Mickey Mantle an old man? The Mickey Mantle who beat out drag bunts down the first-base line in a blazing blur? The Mickey Mantle who speared Gil Hodges's deep drive to left center to save Don Larsen's perfect game? The Mickey Mantle who hit one out, as Billy Crystal remembers in *City Slickers,* the day our fathers took us to our first game? That all happened *yesterday*. But on October 20, Mickey Mantle, baseball hero and restaurateur, turns 60 years old.

FORTY YEARS ago, Joe DiMaggio was fading fast. But Yankee fans already knew who'd be the next superstar to continue the line from Babe Ruth to Lou Gehrig to the Yankee Clipper. Word had reached the stadium about a nineteen-year-old kid out in Joplin, Missouri, who could hit a ball 500 feet and run like a whirlwind, a combination of power and speed that awed even the seen-'em-come-seen-'em-go old-timers—the Natural in the flesh.



Mantle joined the Yankees in 1951 as if the Bronx were only a pit stop on the way to Cooperstown. But even under Casey Stengel's astute tutelage, he showed only flashes of the brilliance Yankee fans had been led to expect, and far from inheriting DiMaggio's status he found himself the object of you're-showing-us-nothing boos. Then, in 1956, the first of Mantle's three MVP seasons, his talent suddenly erupted, and by 1961—the great summer of the M & M Boys, the Mick and Roger Maris in pursuit of the Babe's 60-home-run record—he'd become an object of adoration not only in New York but across the country. No. 7—that's all the identification he needed. Though always the shyly grinning kid who never seemed to age, Mantle added a decade and a half to the Yankee dynasty and a never-to-be-forgotten radiance to our recollections.

When Mantle entered the Hall of Fame, in 1974, there wasn't enough room on the plaque for all his feats. The triple crown in 1956, most home runs in World Series play, more than 50 homers in one season twice, homers from both sides of the plate in one game ten times, 536 homers in all—including a 565-foot blast in Washington in 1956 that invented the tape-measure job. Yeah, kid, that was one of the greatest baseball players who ever lived.

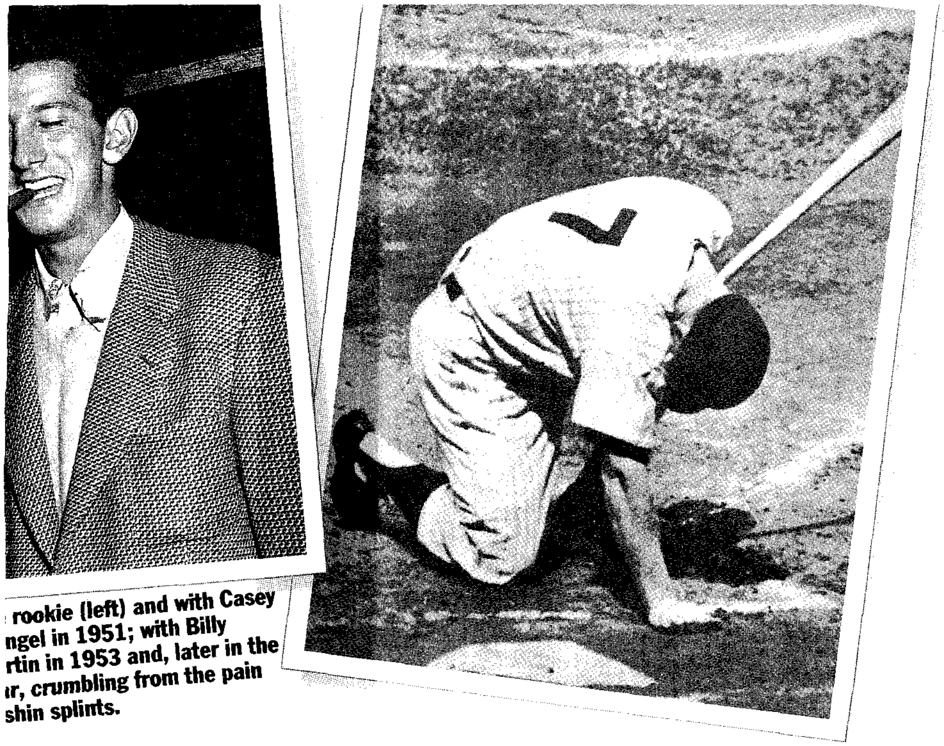
But the Mantle myth was based only partly on awesome talent and country-boy good looks and eternal youth. Mantle may have been blessed with muscular athleticism, but he never took proper care of his gift; he may have been born to appear on a cereal box, but he was also a naïve and gullible adolescent; he may have been destined for Olympus, but he never seemed to reach his epic potential. Inebriation, immaturity, injuries—those were part of the Mantle myth as well, gracing the god with humanity.

And then there was the pain—the osteomyelitis in his legs since high school, the yards of tape he'd wrap around his scarred knees before every game, the bruises and fractures and abscesses that seemed to hobble him every season—but pain came in different forms after he retired in the spring of 1969. Still a boy with a boy's name, but no longer able to play the boy's game, Mantle spiraled down into the ex-athlete's limbo of heavy drinking, bad investments, and sweat-drenched nightmares, reaching bottom in 1983, when he started shilling for a casino in Atlantic City and was banned from baseball.

But Mantle had always played *through* the pain—part of his legend was the way he limped around the bases on hundreds of those 536 home runs—and the spiral gradually began to rewind upwards. If anyone had asked, "Where is it now, the glory and the dream?," the reply would have turned out to be the late-eighties nostalgia boom for fifties baseball, and with the skyrocketing prices for his memorabilia, his phenomenally successful videos, his best-selling book on the 1956 season, and most of all his gift for glowing reminiscence, No. 7 made a comeback in his life as remarkable as his Hall of Fame exploits on the field.

A phenom at 20, a has-been at 40, Mantle has emerged as an icon at 60. "I dunno," he says quietly, sitting at a table at his restaurant, Mickey Mantle's Restaurant & Sports Bar, on Central Park South, "for some reason I seem to be far more popular now than when I was playin'." Mickey Mantle has found his post-baseball career at last—every day, he gets up,

Photographs: far left, far right, courtesy of the Susan Vermazen collection; center left, center right, and bottom, UPI/Bettmann Newsphotos.



rookie (left) and with Casey
ngel in 1951; with Billy
rtin in 1953 and, later in the
ır, crumbling from the pain
shin splints.

gets dressed, and goes to work as a living legend.

LELAND'S, AN AUCTION HOUSE specializing in sports memorabilia, has put an estimate of $50,000 on a privately owned Mickey Mantle jersey that's going up for auction the next day, and a dozen reporters and a couple of TV camera crews have gathered at Mantle's restaurant for a press conference. After signing the jersey, Mantle steps up to a makeshift podium, looks out over the audience, mutters, "Jeez, $50,000," pauses for a second, starts to unbuckle his belt, and says wryly, "I got a pair of shorts here. . . . "

That's the line that makes the eleven o'clock news, but Mantle's been through this routine dozens of times—he knows how to hold a crowd from a podium as well as he ever did from a batter's box—and he keeps it up for twenty minutes. "If I'da had any idea that jersey would turn out to be worth $50,000, I'll tell ya one thing, I'da been *sleepin'* in it. . . . As far as I can see, the guy who buys it, he's gotta be nuts. . . . I didn't keep any of my stuff, but if I did it probably wouldn't be worth nothin'. . . . Well, I did keep one thing, the No. 7 jersey they gave me when I retired."

"Would you sell it if someone offered $50,000?" a reporter asks.

"No," Mantle says—then, after a brief pause, and with deadpan timing worthy of Jack Benny, he turns slowly toward the man from Leland's with a questioning look on his face and his audience breaks up.

"If that jersey goes for $50,000, Mick, how does that compare to your salary when you first joined the Yankees?"

"I was makin' $7,500 my first year, then $10,000 my second year, then $12,000 my third year," Mantle answers, "so you figure it out. Nowadays I make more at a card show on a Saturday and Sunday than I made in my first three years put together. I remember after the '57 season, the first contract George Weiss sent me called for a $10,000 cut. 'But George,' I tell him, 'I was just voted the MVP.' 'I know you was,' says George, 'but you didn't have as good a year as you did in '56.' "

Another question from the floor: "You remember all that controversy in the fifties, Mick, about who was the best centerfielder in New York, you or Duke Snider or Willie Mays?"

"The bottom line," Mantle answers matter-of-factly, "is that Willie was way ahead of both of us in all the important statistics, so I gotta say he was the best." Still, that Mantle/Snider/Mays question touches a tender spot. Ask him the same thing away from the cameras and notepads and he'll give the same answer—but then he'll pause and add with a sly wink, "But in '56 and '57. . . . "

Sure, it's just jock talk, all those stories about Billy and Willie and Weiss, and sure, there's a certain sorrow in reliving one's life through constant repetition of the same couple of dozen stories. But Mantle's manner is so disarming, his delight so clearly expressed in his prairie grin and sun-soaked eyes, that his fans get no more tired hearing the stories over and over than he gets tired telling them.

The next day, Mantle's jersey sells for $71,500.

YANKEE STADIUM. OLD-TIMERS' Day. The home-team clubhouse. Mantle's sitting on a stool in his underwear when Moose Skowron walks over, his crew cut now nearly white. "How's the legs, Mick?" Mantle gingerly flexes his right knee. "All that's holding this damned thing together is skin," he says with a joking wince.

One by one, the balding, paunchy, arthritic legends stop by Mantle's locker—Whitey Ford, Gene Woodling, Don Larsen, Bobby Richardson, Clete Boyer, Hank Bauer, his face still looking, as someone once said, like a clenched fist. Back in the fifties and sixties, Mantle's raunchy clubhouse humor and crude practical jokes made him the most popular Yankee among his teammates—six of them named their sons Mickey—but even camaraderie grows subdued with age.

INEBRIATION, IMMATURITY, INJURIES—THOSE WERE PART OF THE MANTLE MYTH AS WELL, GRACING THE GOD WITH HUMANITY.

The Mick Hits 60

Mantle tells about the time he locked himself out of his car and Yogi Berra suggested he find a blacksmith, and about the time Yogi said Mantle was a switch-hitter because he was amphibious. Everyone's heard every story every year, but that's why they come back to Old-Timers' Day, to hear them again.

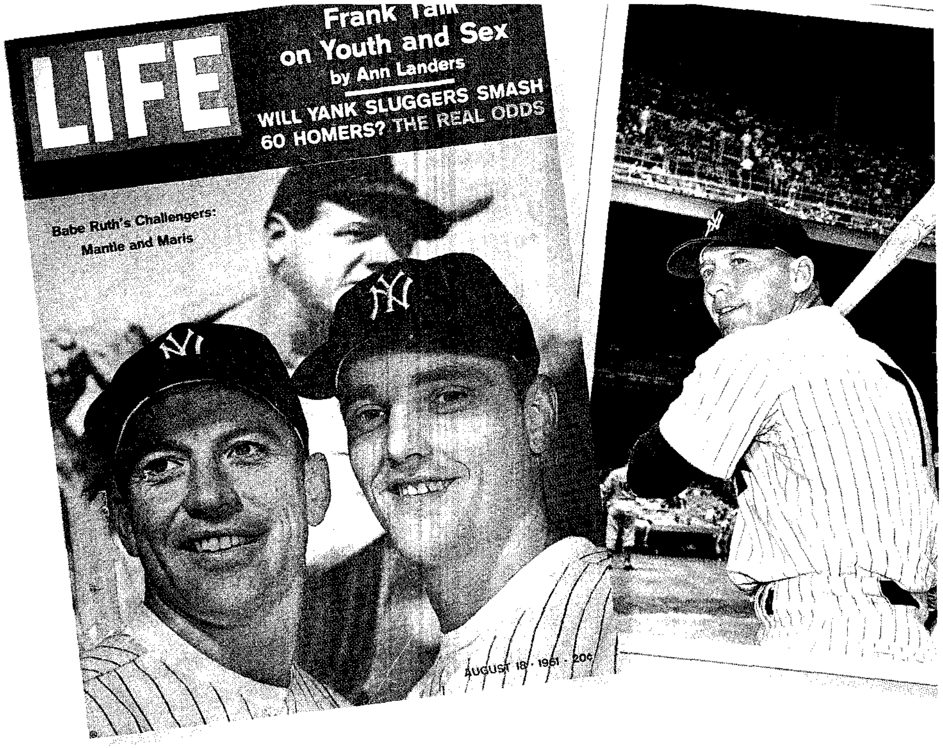
Out on the field, Frank Messer is introducing the old-timers over the PA system, the applause growing louder with each name. Woodling, Bauer, Richardson, Kubek . . . a roar for Reggie . . . louder for Ron Guidry . . . louder still for Whitey Ford. But the clapping doesn't subside as Whitey lopes onto the field, for everyone knows who's next, the Mick himself, and before Messer even gets Mantle's name out, the stadium erupts. No. 7 emerges from the dugout in a kind of gimpy jog and waves his cap and grins like a newborn god. And even though Joe DiMaggio follows Mantle, Yankee fans have made it clear that they’ve switched their allegiance from aloof dignity to warm openness. Touted as Joe DiMaggio’s replacement even before he played his first game, Mickey Mantle has finally done it.

ATTENDANCE AT OLD-TIMERS’ Day was 45,647, and it seems as if that many people have shown up for a baseball-card show at the Westchester County Center in White Plains. Stan Musial’s there, and Hank Aaron, and Frank Robinson, but Mantle’s the draw. It used to be tedious for Mantle, signing autographs hour after hour—tedious and occasionally embarrassing, when the lines dwindled down to four or five people in shopping malls in places like Longview, Texas, or Sheboygan, Wisconsin. But today he’s thriving on the throngs.

Mantle’s easygoing charm disappears when anyone hints that he’s exploiting his legend to make money off children. “I don’t take money from kids,” he says flatly. “I get my fee from the promoters. The way I look at it, the kids pay $5 for a ball, then $25 or $30 to get into the show—but hell, that autographed ball may be worth 60, 70 bucks.” There’s a chance for Mantle to roll out his repertoire of stories, too. “Some of these people been standin’ in line since dawn,” he says. “They want more than a quick autograph; they want to take a picture or ask a question. I try to do a good job.” Part of Mantle’s charm is the way he cherishes his legend. “The effect I seem to have on people makes my hair stand on end,” he says. “It’s sure an ego builder, people braggin’ on you the way they do.”

“WHEN MICK’S TELLING A STORY,” SAYS COMEDIAN RICHARD LEWIS, “IT MUST BE LIKE HITTING A HOME RUN IN THE WORLD SERIES.”

The Mick Hits 60



The ’61 season and Roger Maris—everyone wants to hear about that. “By August, Roger’s hair was startin’ to fall out in patches,” Mantle says. “He’d come out of the shower with clumps of it in his hands.” And Casey Stengel—kids whose parents weren’t even *born* yet love the story about the time Casey appeared before the Senate antitrust committee; after Casey had rambled on for half an hour in a Joycean monologue, his convoluted syntax leaving even the politicians baffled, Mantle had his turn at last and broke up the hearings by saying, “I pretty much agree with everything Casey said.”

THE NATURAL IS BLESSED with perfect timing, a delicately balanced stance, a sense of the rhythm of the moment, an intuitive understanding of when to lay off and when to go for the big one. No, not hitting, comedy. Mantle was born with the gift, it just took him 40 years to discover that he could turn it into a career, Roy Hobbs metamorphosing into Will Rogers.

Take it from the pros. Says comic Richard Lewis, “The Mick is one of the funniest guys I know. With all due respect, Kafka could tell Yogi Berra stories and get laughs, but Mickey has great timing, he has a great delivery, and he’s got the knack of telling a story he’s told a hundred times as if he’s telling it for the first time—and believe me, that ain’t easy. I’m a stand-up, I know when I’ve got a great bit, I know when the audience is going to *love* something I’m just about to do; it’s a tremendously powerful feeling—and when the Mick’s telling a story, I can see that feeling in his eyes. It must be like hitting a home run in the World Series.”

Bob Costas, who often talks baseball with Mantle, has idolized the slugger since he was six and still carries a Mickey Mantle baseball card in his wallet. “In no other sport is nostalgia so important,” he says. “And in the last couple of years, Mickey’s been rediscovered as the most popular player of the most popular era. It’s a burden in many ways. So guys like me and Billy [Crystal], in a sense we can give a face and a name to all those millions of fans who grew up devoted to Mickey but who can’t get through to him in person. It’s like we have their proxy to express their affection on a human level.

“From what I hear,” Costas continues, “Mickey used to have a country-boy crudeness, but he’s developed a great sense of comedic timing—especially the way he uses pauses. But the thing I like best about Mickey is his down-to-earth quality. He’s one of the biggest heroes this country has ever had, but he doesn’t carry himself as a star at all. He just tells his stories as if he’s one of the guys.”

The Natural.

Mantle has perfected his patter, reducing his repertoire to a couple of dozen surefire anecdotes, but there are some stories he *doesn’t* tell. His “beaver-shooting” (Peeping Tom) escapades on the roof of the Shoreham Hotel in Washington, D.C., chronicled in Jim Bouton’s *Ball Four,* don’t turn up in his after-dinner speeches, or the way, back in the fifties, he’d push kids away with surly disdain when they asked for his autograph, or his refusal to sign baseballs in the clubhouse before games like the other players, leaving thou-

Mantle's 1961 season, when he chased Ruth's record with Maris, helped him supplant Joe DiMaggio (right, in 1987) as the fans' favorite.

sands of kids with autographed Mickey Mantle balls actually signed by a clubhouse boy named Pete Previte.

And if you want stories about the way he treated the press, you'll have to go to the Yankee beat reporters. Says one: "Ask him a question and he'd say 'F---' as a seven-syllable word and walk away. And the way he glared at you, you were *glad* he walked away."

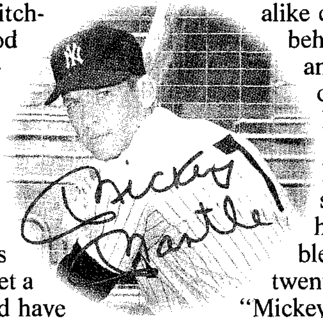
Mantle *does* tell stories about his drinking. Nights with Billy and Whitey at Toots Shor's and Danny's Hideaway, homers hit with hangovers, that kind of thing. Mantle's friends say that Billy Martin's death on the highway, apparently caused by drunkenness, shook him up enough to make him switch from the hard stuff to wine spritzers for a while, but as talk radio's Don Imus puts it, "When you go to Mickey Mantle's restaurant in New York City at 2 A.M., you can win a free dinner if you guess which table Mickey's under."

As for Mantle's family, that's strictly off limits. About all even his closest New York friends know is that his wife, Merlyn, and their four sons live in Dallas. "Mickey's still got the same house he bought back in '57," says a Texas crony. "A four-bedroom ranch house in an upper-middle-class neighborhood in North Dallas. Mickey likes to say he spends half his time in New York and half in Dallas, but he's on the road so much he's rarely here. Mickey doesn't talk about it—ever—but I get the sense he feels a failure as a father, the way he never could spend time with his boys the way his dad spent time with him. Losing his father, then losing his sons—and people wonder why a man who seems to have everything drinks so much."

What about stories from those tailspin years, the decade and a half after his retirement in the spring of 1969 until the beginning of the nostalgia boom in the mid-eighties? "Aw, nobody wants to hear about that stuff," says Mantle, his voice turning taut, his eyes wary. "As far as New York was concerned," he says flatly, "Mickey Mantle died. Where did he go? He moved to Dallas.

"Yeah, those years I didn't do too well." Even before Mantle played his first game, a smooth talker cornered him in the Yankee locker room and guaranteed him a million dollars in five years in return for half his income for ten. He was too young to spot the scam, but luckily Mantle was quickly extricated from the contract.

WHEN MANTLE SETTLED in Texas in the late sixties, he found more than a few people ready to treat his legend as an opportunity. "Mickey Mantle's Country Cookin' Kitchens—I still think it was a good idea," says Mantle defensively, "a chain of thirteen fast-food places in Texas and Oklahoma. We had a pretty good slogan, too," he adds with that sly wink he uses on the not infrequent occasions when he's going a bit off-color: " 'To get a better piece of chicken you'd have to be a rooster.' I was chairman of the board or somethin', but I never knew what was goin' on."



Mickey Mantle

When Mantle says that "those first years after I left baseball scared the s--- outta me," he's talking about more than the emotional adjustment to retirement.

A chain of men's-clothing stores put together by a group from Tennessee, a motel in Joplin, Missouri, a couple of bowling alleys, the ill-fated Mantle Men and Namath Girls in New York—Mantle's associates turned out to be Horace Clarkes rather than Yogi Berras. "I invested like I hit," he says. "A lot of strikeouts."

For several years, Mantle tried to piece together a life out of odds and ends, wandering disconsolately from one exploitation of his legend to another—batting instructor in spring training, beer commercials, two-line cameos in schlock movies, one-minute spots on Saturday afternoon's game of the week.

Unable to practice his art, Mantle could at least talk about it, so he inevitably ended in that peculiarly postmodern occupation "the appearance business." As "vice-president" of an insurance company and "spokesman" for Ciba-Geigy, he'd attend golf tournaments in what was called a "motivational" capacity. Ask him to throw out the first ball at a Yankee farm-team home opener or judge a look-alike contest or sign autographs behind a card table at Sears and he'd be there, the curious but meager crowds hardly justifying his tawdry fee and barely hiding his humiliation. In the late seventies, around the time he entered the hospital for bleeding ulcers, he toured twenty Texas towns plugging "Mickey Mantle Grand Slam Specials"—"Somethin' like 'Buy 50 doors and get one free,' " he says, absentmindedly twisting his Hall of Fame ring.

Is it any wonder that in 1983 he accepted a position as "director of sports promotions" for the Claridge casino in Atlantic City, even though commissioner Bowie Kuhn might ban him from baseball? "How could he kick me out of baseball?" he asks in half-kidding puzzlement. "Hell,

Photographs: top left to top right, UPI/Bettmann Newsphotos (2); N.Y. *Daily News*; bottom, UPI/Bettmann Newsphotos.

I wasn't *in* baseball. Some people thought I was some sorta shill, but I was hardly ever *in* the casino. I had a family to support, they gave me a good deal, I wasn't doin' anythin' wrong—mostly meetin' people and signin' autographs and a lot of charity work."

Even in his dreams, Mantle could only gain glimpses of his former glory: He's in a taxi or on a bike or running down the street, trying to get to Yankee Stadium. He's wearing his uniform, but he's late. Whitey and Yogi and Billy are in the dugout wondering where he is. And over the PA system he can hear the announcement "Now batting . . . No. 7 . . . Mickey Mantle!" But the guard won't let him through the gate, and he wakes up trembling and covered with sweat. Mantle shrugs those Cooperstown shoulders. "Doesn't take any genius to figure out what that dream was telling me."

The gate was opened a crack in 1985 when Peter Ueberroth rescinded Kuhn's ban, opened a bit wider in the late eighties with the baseball-card craze, and has opened all the way in the past couple of years with the phenomenal resurgence of his popularity. Mantle isn't stranded outside the stadium anymore, not even in his dreams.

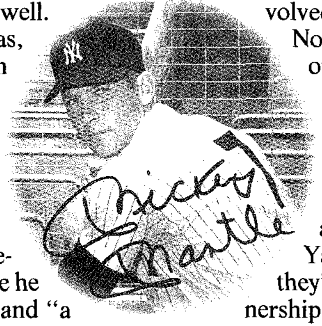
A GOOD DEAL OF THE CREDIT, Mantle's closest friends agree, has to go to Roy True, a Dallas lawyer who acts as a vigilant financial consultant and, even more important, as a kind of unofficial shrink. "When Mickey came to me," says True, "the first thing we did was fold a couple of the deals he'd gotten involved in. Let's just say he'd made a few unfortunate investments. But his losses were never of any great magnitude. In fact, each year he's been out of baseball he's made more money than he made in the prior year. Financially, he's never had a downhill run."

"I USED TO FEEL LIKE THIS GUY THEY CALLED MICKEY MANTLE WAS ANOTHER PERSON. NOW THAT'S JUST WHO I AM—MICKEY MANTLE."

The Mick Hits 60

Emotionally? "The transition from baseball player to celebrity wasn't easy," says True. "Mickey's very natural—he exudes honesty and warmth and charm—but he's also very shy. So we developed a program helping him feel more comfortable in front of a group of people, and little by little he began to take to it. He always was a great storyteller, and we figured if we could find a format allowing him to talk about things he knew about, he'd get over his shyness and his feeling he had nothing to say. Once he learned that people *did* want to hear him talk, those stories of his started pouring out."

Mantle's emotional investment paid financial dividends as well. He owns two homes in Dallas, a place on a golf course in Joplin, another place on another golf course in Lake Oconee, Georgia, and leases his suite at the Regency hotel in New York. His biggest investments are the fantasy baseball camp in Fort Lauderdale he co-owns with Whitey Ford and "a nice interest" in the restaurant.



All this by allowing himself to be the Mick. "His memorabilia is by far the most valuable of any player of his era," gushes Joshua Leland Evans, the man from Leland's who took that $71,500 bid for Mantle's jersey. "An autographed ball?—$40 to $50. A bat he signed on Mickey Mantle day in 1965?—$8,250. A signed game-used bat?—up to $10,000." "What *hasn't* Mickey signed?" asks one of his friends plaintively—but whatever it is, Evans can quote a price.

A couple of hours earlier, Mantle sat in his suite at the Regency surrounded by 25 cartons of baseballs, Pete Previte nowhere in sight, and carefully, painstakingly signed every last one of them himself. And in a couple of hours he has to catch a plane to Atlanta to appear on a nationwide cable-television show selling more memorabilia. "Some people aren't too crazy about me doin' that," he admits with a shrug, "but hell, everybody *I* know gets a kick out of it. If it makes 'em feel good, why not?"

IT'S A HOTEL-LIMOUSINE-AIRPLANE-limousine-hotel life, with only a few catch-his-breath centers, one of them his restaurant on 59th Street. "If I'm not in New York for even two weeks," says Mantle, "I start to miss the hell out of it. The restaurant's practically my home."

In the mid-eighties, John Lowy and Bill Liederman, co-founders of the New York Restaurant School on 34th Street, decided they'd rather operate a sports bar and on a what-the-hell flier asked Mantle to dinner at Chez Louis on Second Avenue. To their astonishment, he was not only interested, he had a clear concept of what kind of place he wanted to get involved in. No arcade machines. No teenagers drinking beer out of bottles. A place where athletes and sports figures could feel comfortable having dinner and a couple of drinks. A place like the old Toots Shor's. In about the time it took for a Yankee manager to get fired, they'd formed a limited partnership, signed a lease, and set the opening for February 5, 1988.

"When I was playin' for the Yankees," Mantle told the crowd assembled for the ribbon-cutting, "I lived right next door at the St. Moritz, an' me an' Billy an' Whitey, we'd do most of our drinkin' in this place. Billy, he was the only guy I ever knew who could *hear* someone givin' him the third finger." Many a night he'd have to crawl back to his room, Mantle fondly reminisced. "It was Harry's Bar back in those days, but I spent so much time here they used to call it Mickey's place." Mantle paused for a beat, looked out over the crowd, and, with that wry grin lighting up his face, said, "And now it is."

For the first couple of months, the restaurant had the usual kitchen problems, but they were soon straightened out, and its appeal is ambience more than menu in any case—a kind of bleached coziness, seats for 140 customers, no private rooms for the stars, with a row of old Yankee Stadium seats at the entrance, photos and paintings of sports icons covering the walls. The annual gross in excess of $4 million (70 percent from food, 30 percent from the bar, reversing the usual sports-bar ratio) makes it perhaps one of the most profitable independent restaurants in the country.

Mantle's input goes beyond his name and investment. After seeing a family of six unhappily choosing the cheapest burgers, Mantle took a $100 bill out of his wallet to pay their bill and immediately added a Little League section to the menu. One day he cornered chef Michael Salmon, trained at Arcadia, and suggested a couple of improvements in the chicken-fried steak to make it more like his mom's back in Commerce. Salmon listened carefully and "smoothed out" Mantle's tips with a discreet addition of cream and chicken stock, but when asked if Mantle has yet another potential career as a cook, he answers bluntly, "No."

And that plaque at the entrance, a du-

Photograph by UPI/Bettmann Newsphotos.

plicate of Mantle's plaque on Monument Wall at Yankee Stadium? Lowy and Liederman were visiting Mantle in Dallas a couple of months before the opening, Mantle's wife was on a stepladder taking boxes of old photos off a closet shelf, and Mantle casually mentioned he seemed to remember a crate in the garage he'd never opened, "some plaque or somethin' " that George Steinbrenner had sent him. "But nah, you wouldn't be interested in that." Lowy and Liederman had UPS send it to New York within hours.

BUT OF COURSE MANTLE'S greatest contribution is his frequent presence, hanging out, eating dinner with friends, signing autographs for the customers. Occasionally he'll get "that look in his eye" that makes even his partners cower, that look of "enough's enough," and then, according to an associate, "after half an hour of charm and sentimentality, he can suddenly turn rude and abusive. He'll cheerfully sign twenty autographs in a row, then without warning—especially if he's been drinking—he'll give the twenty-first person his get-outta-my-face glare and refuse to go on."

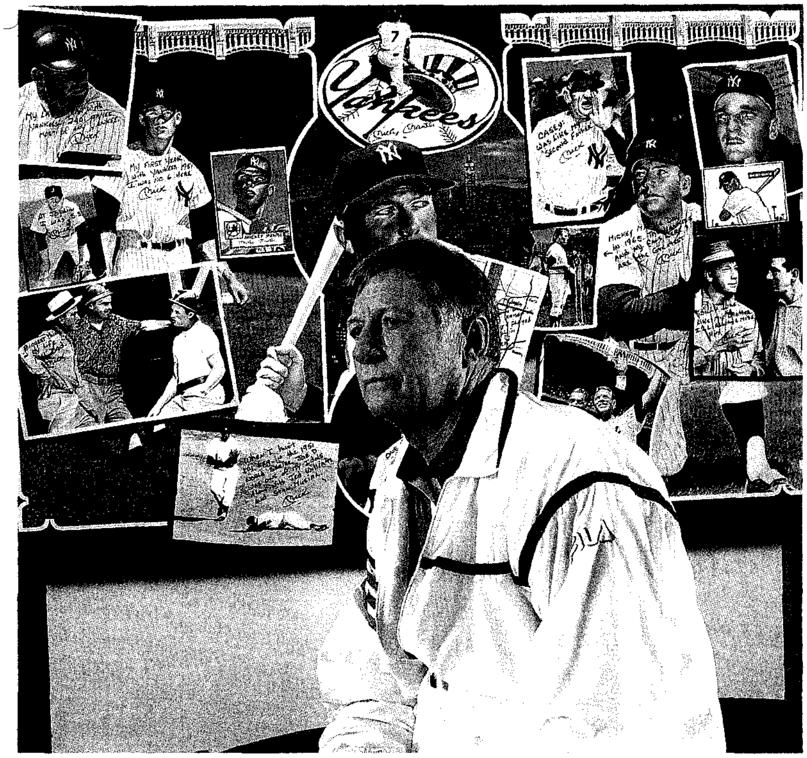
Usually, though, Mantle's in the mellow mood of reminiscence, reliving his past with wry drawl and charismatic grin, transforming his life into anecdote, Huck Finn grown up to become Mark Twain. That ball he almost hit out of the stadium, that day Denny McLain grooved a fat one so he could hit a homer in his last at-bat at Tiger Stadium, the night at the Copa a bunch of Yankees got into the brawl that led to Billy Martin's trade to Kansas City.

What about that Billy Martin–shooting–the–cows–story, Mickey? Did that really happen? "Nah, I'se just kiddin' with that one," Mantle says with a sly smile. "I heard it a couple of years ago from a country comedian named Jerry Clower an' told it about Billy a week later at a sports banquet up in Canada. The way people laughed gave me goose bumps all over. So I just keep on tellin' it."

But does Mantle have anything to look forward to except more looking back? Turning 60, for instance—does he think about it?

Mantle's father—the man they called Mutt, who put a mitt in his son's crib, who taught him how to switch-hit, who lofted him fungoes every day until sunset—died of Hodgkin's disease at 39; two of his uncles died of the same disease before they reached 40, and his grandfather died of it in his early forties. Maybe it had something to do with the lead mines where they worked, Mantle isn't sure, but one thing he *was* sure about all the years he was playing for the Yankees was that he'd never live to see his fortieth birthday.

"Age was always a double whammy for Mickey," says a Dallas friend, "thinking he'd die before 40, then becoming an ex-athlete. So growing older was harder for him to deal with than it is for most people. Whenever he'd get in his cups, he'd tell me they'd play that Roy Clark song at his funeral—you know, 'Yesterday When I Was Young.' 'Hell, Mick,' I'd always tell him, 'you'll still be a boy at 60.' "



A wall of memories at the restaurant.

In some ways, Mantle still looks like a boy—those base-clearing biceps, that cleanup-hitter jaw, those mitt-size paws that engulf every hand he shakes. But in private, unobserved, he'll slip on a pair of glasses, his arthritis medicine is rarely out of reach, and his torn-up right knee gives a hobble to his walk he can't quite disguise.

"Once when Mick was pretty sloshed," says a friend of more than 30 years, "he told me, 'Jeez, I *hate* growing old,' but usually when the subject comes up he just makes a joke and changes the subject."

So how does it feel to be turning 60, Mickey? Mantle grins, signaling another favorite line. "Well, like I always say, if I'da known I'd live this long, I woulda taken better care of myself."

But believing for all those years you'd never reach 40, you must almost feel like you're having a second life to reach 60.

"If you're askin' me, do I appreciate it, hell yeah I do. I'm very thankful." But he's not grinning now, and "that look" seems awfully close—40 years of practice have taught Mantle how to answer questions, but they've also taught him how to avoid them.

MANTLE MAY NOT BE making any plans to celebrate his sixtieth—"Maybe somethin' here at the restaurant, I dunno"—but all three networks are considering an independently produced hour-long special to air in late October with firm commitments already received from Billy Crystal, Richard Lewis, Billy Joel, John Goodman, M. C. Hammer, and Reba McEntire.

Luckily for Mantle—luckily for all of us—there's not a poet in the lot. The nostalgia craze for pre-free-agency baseball has been accompanied by enough rhapsodic rhetoric to give even Homer pause. And while it's tempting to look back into the mists of memory and see a Mickey Mantle home run soaring in a majestic arc toward our lost youth, perhaps there's a more prosaic, more difficult, but more rewarding heroism in the trajectory of Mantle's life *after* baseball.

In the early years of his retirement, Mantle nearly succumbed to the discrepancy between life and legend, but in the past half dozen years he's gradually brought them into alignment.

"It's kinda crazy, I guess," says Mantle in a rare reflective mood, "but back when I was playin', I used to feel like everything was happenin' to some other guy named Mickey Mantle, like I was just me and this guy they called Mickey Mantle was another person."

Does he still feel that way?

"Nah," says Mantle, again with that luminous grin. "Now that's just who I am—Mickey Mantle."

There's no time to tell Mantle that that kind of peace may be a greater achievement than 536 home runs, an upper-deck job in itself, because he's off on another story.

"Did I tell you about the time me an' Billy went deer huntin' in Texas?" ■

Photograph by Harry Benson.

FOLLY ON 'FIFTH'?

In the middle of the recession, Jack Heller is peddling the most expensive apartments ever

BY PETER HELLMAN

NEW LISTING:
45 spectacular condominiums with Fifth Avenue address. Ultimate technology. Priced to sell fast at around $2 million for a "classic" six, $5.6-million for a penthouse.

NEXT WEEK, WHEN JACK HELLER, A RELATIVELY unknown developer, puts these apartments on the market, they will be the highest-priced flats ever offered in the city—$1,200 to $1,500 per square foot. Very special Fifth Avenue and Park Avenue apartments occasionally reach that range. But Heller's prices are the highest ever asked for brand-new condominiums and cooperatives. Prices at Trump Tower, for example, have averaged about $800 per square foot. Around the corner from Heller's building, at the pricey condominium tower 30 East 85th Street, apartment sales have been in the $600 range. In the best of times, Heller, who's 34 and wears a ponytail, would need plenty of brass. Right now, he needs the nerve of an Evel Knievel.

Is this the canniest real-estate venture of these hard times? Or the most misguided? The apartments in this building, located one door off Fifth Avenue on East 86th Street, on the site of the old Adams Hotel, will average more than $2 million each, with the four penthouse apartments averaging almost $5 million each. Even to brokers used to Fifth Avenue prices, these figures seem staggering.

For the past three years, the apartment market has been in the doldrums: Prices have dropped by at least 25 percent since peaking in the winter of 1989. Heller's own quarterly index to Manhattan condominium prices, prepared at the Wharton School's Real Estate Center, shows an overall drop in prices in the second quarter of 4.6 percent.

Worse yet, at least half a dozen new Manhattan buildings remain empty. Others, like Trump Palace, are struggling to find buyers. And many of the most aggressive developers of the eighties—the Eichners, Glicks, and Solomons, and now even Peter Kalikow—have gone bust or disappeared from sight. Once, being a developer was as glamorous as being a movie producer. Now it's financial suicide.

But none of this is stopping Heller. "The question," he says, "won't be 'Do you want to live in my building?' but 'Can you afford to?' The world always supplies us with people who are very poor and very rich."

Heller's ideal tenants are "dyed-in-the-wool New Yorkers who want to commit to the city and raise their children here—people who need a home and not a crash pad." He expects interest from families who already own big apartments but want to trade them in for one "with all the new toys." Finally, Heller believes that he'll find a market among foreigners, including diplomats, who will feel safe only with the "enduring value" of Fifth Avenue.

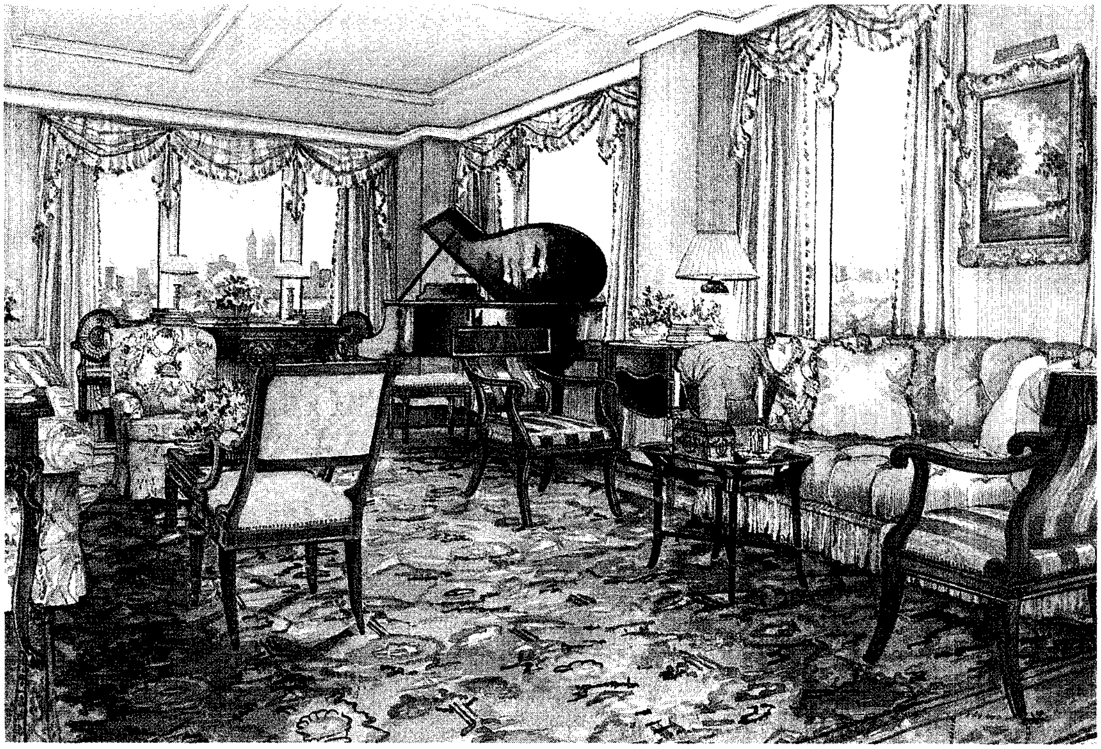
NOBODY IN THE REAL-ESTATE community disputes the quality of Heller's apartments, but there are questions. James Austrian, a real-estate consultant with Austrian Roth & Partners, says flatly that East 86th Street "does not have the panache of Fifth Avenue in the Seventies, and it never will." He calls the commercial strip of Lexington Avenue, just three blocks to the east, a "zoo." But Rupert Murdoch's triplex at 2 East 88th Street was sold for $7.2 million last winter.

"All true entrepreneurs," says Austrian, "believe they are doing what nobody else has the guts or foresight to do. They have to convince themselves of that, or they'd never take the enormous risk involved. I think Jack Heller is crazy, but I wish him well."

Heller's renovation of the Adams, now called 1049 Fifth Avenue, avoids the

PHOTOGRAPHED BY FREDERICK CHARLES

"THE QUESTION," SAYS JACK HELLER, "WON'T BE 'DO YOU WANT TO LIVE IN MY BUILDING?' BUT 'CAN YOU AFFORD TO?' "



A RENDERING OF A FULLY DECORATED APARTMENT.

brass-and-marble school of luxury that became a trademark of the eighties. Designed by Kostas Kondylis, 1049 Fifth appears to be a chaste throwback to prewar days. Nothing suggests the opulence inside. The only indication of anything out of the ordinary is the developer's sign in front of the building—a 200-foot-long mural with scenes of Central Park painted in a hyper-Impressionist style and costing more than $125,000. Once the building is completed and the apartments have been sold, Heller says, he'll donate the sign to the Central Park Conservancy.

HELLER DOESN'T CARE MUCH for buildings like Trump Tower and Olympic Tower, though he grudgingly admits they have great views. His favorite residential architect is the late Sicilian-born Rosario Candela, whose buildings—including 770 and 778 Park Avenue and 834, 960, and 990 Fifth Avenue—are still among the city's most prized addresses. Until Heller came along, nobody thought that Candela's oversize layouts—graceful but with sharp distinctions between public and private spaces—would ever be repeated. But consider Heller's penthouse 20: Its fifteen and a half rooms include a 32½-by-17½-foot living room, a dining room with double terraces, four bedrooms, a mahogany-paneled library, five and a half bathrooms, and a maid's room. At 4,661 square feet, it's more spacious than a lot of suburban mansions. And at $5.6 million, it's more costly.

But all the apartments are large. The average size is 3,000 square feet, and all share touches of a bygone age. Most, for example, have a butler's pantry, located between the kitchen and dining room, to be used as a staging area for formal dinner service. The attention to design detail is exacting. Sight lines have been arranged so that if, God forbid, a seated guest should glimpse the kitchen as the door swings open, he or she will see a window instead of dirty dishes. Many of the apartments have servants' quarters, but for those that do not—or for those buyers who don't want the service staff living on the same floor—the entire third floor of 1049 Fifth Avenue has been reserved for staff apartments. Thirteen will be sold, on a first-come-first-served basis, for $100,000 each.

WHILE HELLER LIKES to think of the apartments as "circa 1925," he is quick to add that they "date technologically from 1995." That means double to triple the normal electrical capacity. It means ten phone lines per residence that are able to handle, say, faxes, modems, voice mail, and plain old telephones. It means "five-pipe" climatization, allowing independent heating and cooling of each room. North-facing bedrooms might need heat, for example, while the kitchen, with double ovens in use, might need cooling. Heller believes no other building in the city offers individually cooled bathrooms and kitchens.

This top-end technology is meant to lure buyers from prewar buildings that may be socially impeccable but whose plumbing and electricity are antiquated. Money won't always cure such problems in old buildings, points out Elissa Cullman, of Cullman & Kravis, the ultra-chic but very traditional interior-design firm that is at work on Heller's model apartment. "Many cooperative boards," says Cullman, "only allow work to be done in July and August—and then only between nine and three o'clock."

Adrienne Albert, the marketing consultant to 1049 Fifth (and a nonpracticing, MIT-trained architect), says that it's possible to get a brand-new apartment in, say, Trump Tower that is as big as or even bigger than one of Heller's—but only by buying two adjoining units and combining them. Even then, Albert believes, "you're trying to marry spaces not meant to be married."

Heller's idea of luxury runs deep. All concrete subfloors in the completely gutted building, for example, were repoured (from a standard six inches) to at least twelve inches thick. Few buyers will ever be aware of those double-thick floors. But they also won't be aware of, as Heller puts it, "little Priscilla practicing her scales half an hour every day on the grand piano upstairs." Not hearing little Priscilla, to Heller, is a luxury. So are the solid-hardwood doors for every room, priced at $940 per door. Heller says that standard doors are hollow and flimsy and don't cut out noise. "Most builders," explains Albert, "compromise between what they want and what the market will bear. Jack hasn't made that compromise."

Buyers won't see most of the underlying technological wizardry at 1049 Fifth, any more than a Mercedes buyer sees it under the hood. The comparison is apt. Heller flipped open the owner's manual to a friend's new Mercedes a few months ago and was impressed by its detailed illustrations of the car's mechanical systems in action. "For the first time, I understood how a power train worked," Heller says. He tracked down the illustrator to a studio in Northampton, Massachusetts—and commissioned him to illustrate an "owner's manual" for buyers at 1049 Fifth. The elaborately produced brochure shows the workings of the building's architectural, electrical, and mechanical systems.

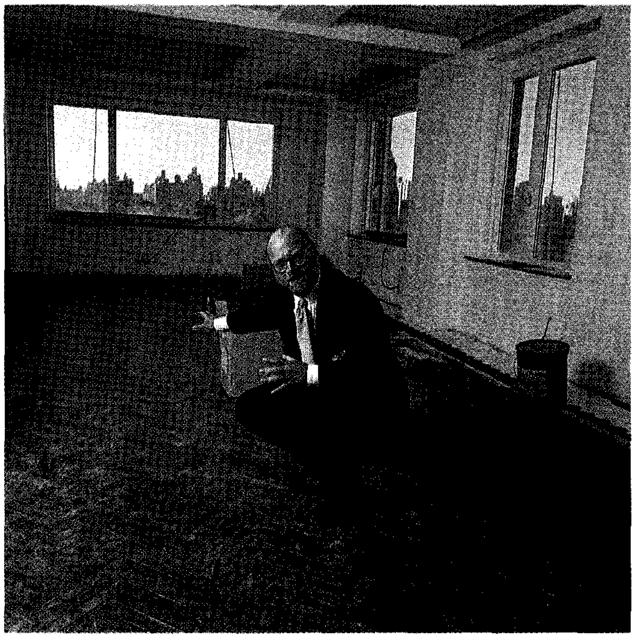
Heller's own style is eclectic. One day he wears a ventless custom-cut suit with Turnbull & Asser shirt and cuff links from his collection. The next day, he's wearing jeans and an old shirt. Then there's that ponytail. And the chauffeur-driven jeep that gets him between his of-

“All entrepreneurs,” says one real-estate consultant, “believe they are doing what nobody else has the guts to do. I think Heller is crazy, but I wish him well.”

fices on lower Broadway and 1049 Fifth. “You can spend more money on a car and drive it yourself,” he explains. “Or you can spend less and have someone drive it for you.”

Heller’s ninth-floor offices at 239 Broadway are appointed with fine antique furniture and paintings. But the building is on the funkiest part of Broadway. A sign in the tiny, unkempt lobby announces that the building manager is court-appointed. Heller lives on East 72nd Street, in a three-bedroom apartment in what he himself calls a “vanilla building.” It’s on the second floor. “I purposely chose it that way,” he says. “It means I don’t have to waste time waiting for the elevator.” Heller’s only previous Manhattan project is the fourteen-unit Le Chambord, at 350 East 72nd Street. It sold out quickly in 1987 at relatively modest prices ranging from $500,000 to $1.4 million.

Heller is confident about 1049 Fifth, believing that high-end apartments are less subject than others to market fluctuations. But brokers who sell those apartments disagree. “Our experience is that the best apartments get clobbered along with the rest of the market,” says Clark Halstead, managing partner of the Halstead Property Company. And Elizabeth Stribling, president of Stribling & Associates, notes that last year, she saw sellers have to take “$1-million less” after an original purchaser was turned down by the cooperative board. “For apartments in the $3- to $5-million range,” she says firmly, “prices did change.” That’s precisely the range where several of Heller’s apartments fall.



HELLER AND A MASTERPIECE IN PROGRESS.

THE ADAMS HOTEL, built in 1928, was never a particularly distinguished building. It was bought in the mid-eighties by a group headed by Gerald Guterman. In those heady days of escalating prices, Guterman made a fortune by buying the rights to apartments in buildings that were being converted to co-ops or condominiums. He sold them off as tax shelters to individuals who could write off expenses and depreciation while collecting rent.

Guterman proceeded to buy out the Adams’s long-term tenants. Those who would not be bought out were consolidated to the lower floors, so that renovation of the building could begin. Just ten tenants remained when Bank Leumi, holder of the first mortgage on the Adams, foreclosed on Guterman. By then, he had become a victim of a 1986 tax-reform law that denied tax benefits to absentee landlords. Guterman, who earlier had rented the *QEII* for his children’s barbath mitzvah, declared bankruptcy. The Adams was put up for sale.

Heller first saw the hotel in December 1987. Work on the lobby had been stopped. “It looked like it was in Beirut, or maybe Northern Ireland,” he remembers. Still, Heller insists, he immediately imagined the reborn property with “pennants flying, a classic façade leading to a lobby with a burnished glow, children coming home from school with their nannies.”

The Adams’s Fifth Avenue location was crucial to Heller’s vision. “There’s no lack of buildable land on the East Side,” he says. “I can show you five sites on First Avenue in the Eighties. It’s a perfectly nice place to live. But it’s not Fifth Avenue. You couldn’t find the space to build a kiosk on Fifth Avenue.” The last new residential buildings on Fifth—which both went up in the late seventies—were the apartment towers at 800 Fifth Avenue, on the site of the old Dodge mansion, and at 1001 Fifth, across from the Metropolitan Museum. Neither building is architecturally distinguished. “Never again in my lifetime,” says Heller, “do I expect to see the chance to build a great building on or within a few steps of Fifth Avenue.”

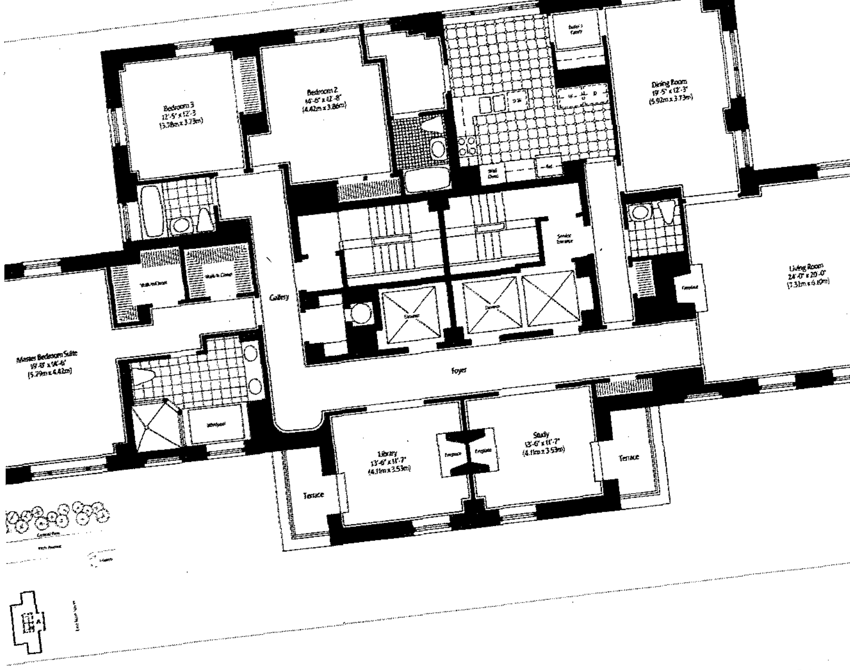
Guterman did his best to keep the Adams, despite his financial woes. “Each day he held on,” explains Robert Friedman, Heller’s real-estate lawyer, “was one day closer to the chance that he might somehow be saved.” But finally, the Adams and the land under it were ordered sold to the highest bidder by bankruptcy judge Burton Lifland, on January 19, 1990. Heller bid $38 million and got it. The cash came from Investcorp, a shareholding base of rich Arabs with offices in Bahrain, London, and New York. Its best-known investments have been Tiffany & Co., bought in 1984 and taken public in 1987, and the Saks Fifth Avenue chain, bought in 1990 for $1.6 billion. The company also occasionally invests in residential real estate, if the address is right—San Francisco’s Nob Hill or London’s Regent Park, for example. And now 1049 Fifth Avenue.

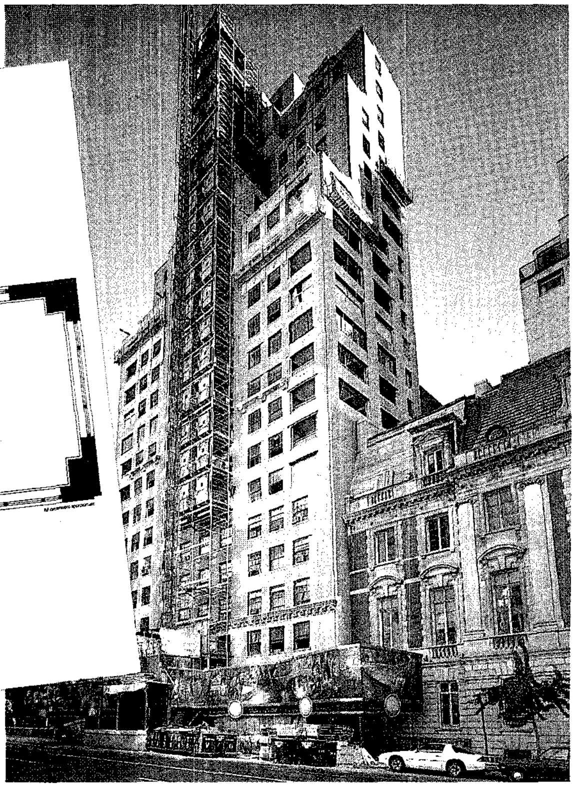
The matchup of a Jewish developer who grew up on Long Island with Arab money doesn’t seem odd to Heller. “Cultural differences are part of the environment in which we live,” he explains. “We are property developers, not global politicians. Business is business.” Investcorp CEO Nemir Kirdar is an Iraqi national, while the chairman, Abdul-Rahman Salim Al-Ateequi, is Kuwaiti. In New York City, Investcorp’s two realty men are John Thompson, who is English, and Duncan Macaulay, who is a Scotsman.

HELLER COMES FROM MONEY. His father was working as a Wall Street runner when he met Heller’s mother—her grandfather Charles Sabsevitz had founded Foreston Coal Company in 1906. Sigmund Heller went on to make a fortune on Wall Street. “Since his father made all this money on his own,” says a friend of Heller’s. “Now Jack is determined to show that he can do it, too. For him, that’s what the Adams is really about.”

Heller and Investcorp have sunk an astonishing $47 million into renovating the

THE FLOOR PLAN FOR PENTHOUSE 23 AT 1049 FIFTH AVENUE.





PRIME SITE

"There's certainly no lack of buildable land on the East Side," Jack Heller says. "First Avenue is a perfectly nice place to live, but it's not Fifth Avenue."

old Adams—more than $1 million per apartment. That's known as the "bricks and sticks." But the niftiest act of transformation has been the change of address. The property had always been listed at 2 East 86th Street. Access to Fifth Avenue was blocked by the former residence of Mrs. Cornelius Vanderbilt at 1048 Fifth Avenue. After she died, it was sold in 1955 to the YIVO Institute, the largest Western research library in the world devoted to European Jewry.

Heller had approached YIVO about buying the 1914 building, designed by Carrère & Hastings. He thought about combining the mansion with the hotel, much like what was done with the Villard Houses and the Helmsley Palace, but eventually decided against such a move.

Heller didn't get the Fifth Avenue mansion, but he did get a Fifth Avenue address. Borough presidents have the little-known but absolute power to make official address changes if the reason is good enough. In the case of the Adams, explains zoning lawyer Paul Selver, who handled the matter for Heller, all floors above the seventh clear YIVO and face Central Park—just like buildings on Fifth Avenue—so a Fifth Avenue address seemed in order. (The Adams is not an isolated example of how an address can be changed. Recently, a new office tower on West 54th Street got its address changed to Avenue of the Americas.) "We put our best lawyers' argumentative hats on," says Selver, "and wrote the BP [Borough President Ruth Messinger] a letter." Last spring, Messinger quietly approved the change. A bronze plaque on the Fifth Avenue side of the YIVO Institute now directs passersby to 1049 Fifth Avenue.

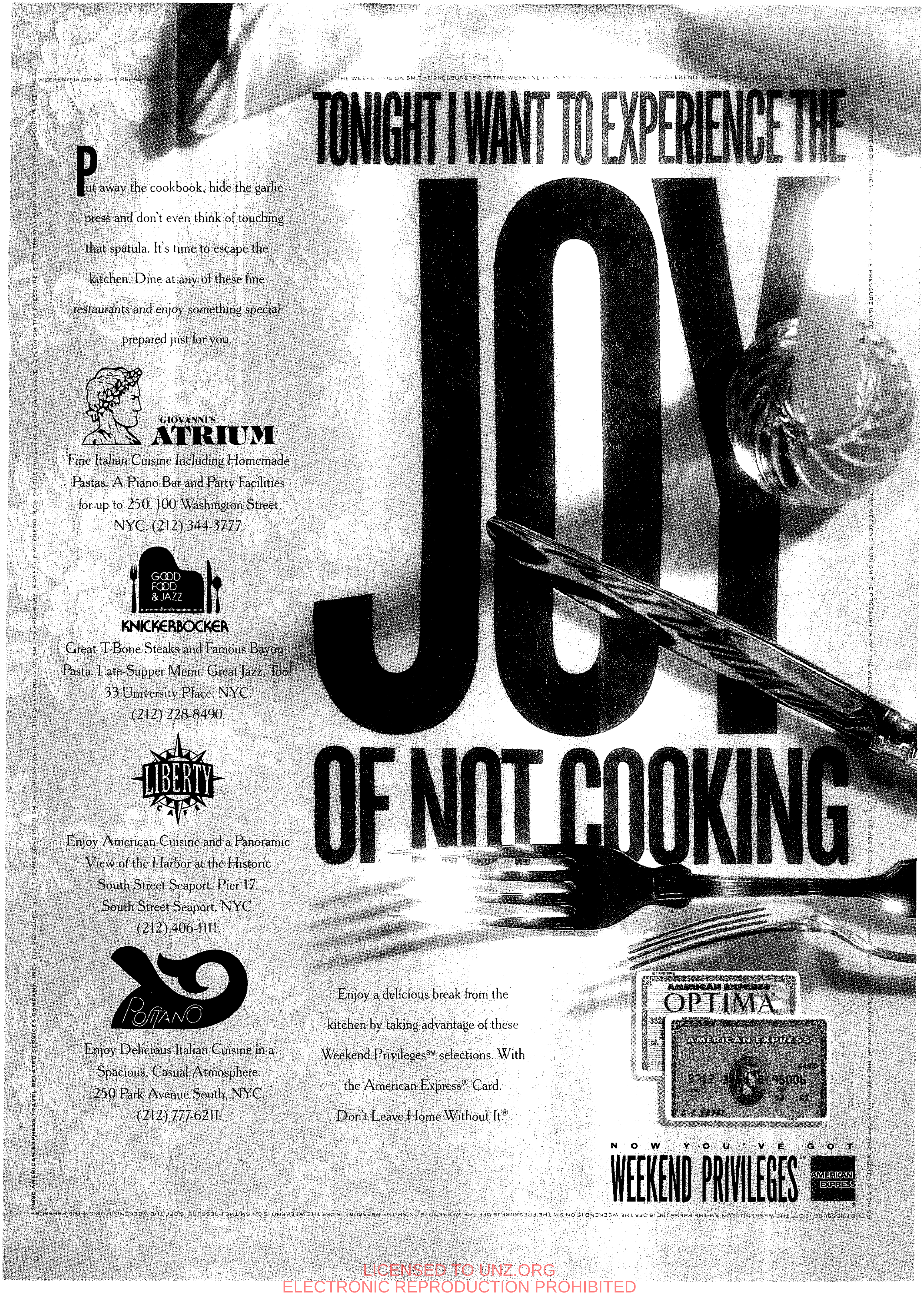
THE VIEW FROM HELLER'S ELEVENTH-FLOOR model apartment on a sunny afternoon a few weeks ago was classic Manhattan. There was a touch of fall showing in the trees of Central Park, the reservoir sparkled, and you could see the spires of Central Park West in the distance. But Heller saw none of it. He was on the floor, tracing his finger over the rosewood-and-ebony herringbone-patterned floor in the living room. Such floors are usually laid with preassembled squares. This one is being painstakingly fitted together piece by piece, tongue to groove. "See those tiny beveled edges on each strip?" says Heller. "It's only a sixteenth of an inch. But massed together, they give an additional dimension to the floor."

Heller darts into the kitchen and again kneels on the floor, where diamond-shaped "seeds" of white marble have been set into squares of polished pale-gray granite. "You have to break up the mass," he says. "Seeds do it. But they have to be cut in on the spot with a water saw. The cost is wild. And who really even looks at the kitchen floor?" Heller runs a finger over a brilliantly speckled countertop. Corian? No, it's granite, the real thing. "See this bull-nose edge? If it were perfectly rounded, it would just sort of disappear. Notice how it's been articulated to give it a sense of ending. But I rejected it because it's an eighth of an inch too short at the wall end. The guy said to me he'd putty it in. But I said, 'Buster, in five years that putty will dry out. Get it out of here.' "

Warming to his subject, Heller heads to a marble-and-cherrywood bathroom. Even the tub is paneled in cherry. He runs a finger over the tiles. "They're beveled because you have to soften the edge." These are all small details, plainly, but they anchor Heller's dream of creating a great Fifth Avenue (well, almost on Fifth) residential building. One that even Rosario Candela might have saluted.

One question remains. Is Heller planning to move from that vanilla building to 1049 Fifth? The last of the brash builders seems startled at the question, but only for a moment.

"Love to but can't," he says. "There won't be any vacancies." ■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BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities

By Corky Pollan

The Cap of Luxury

Summer may be over, but baseball-cap madness is not. So to help the afflicted segue into fall, the clever folk at Nick & Nora have come up with a cap to see us through the season's *haute* soirées. The pattern is forties redux; the fabric, rayon; and there's even a matching reversible muffler for a totally polished look ($22 and $65).

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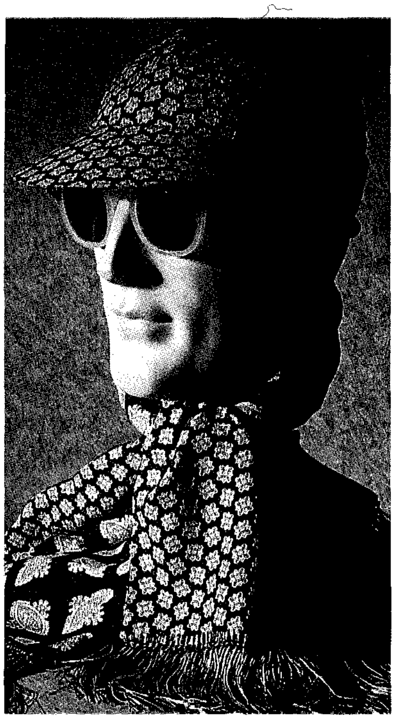
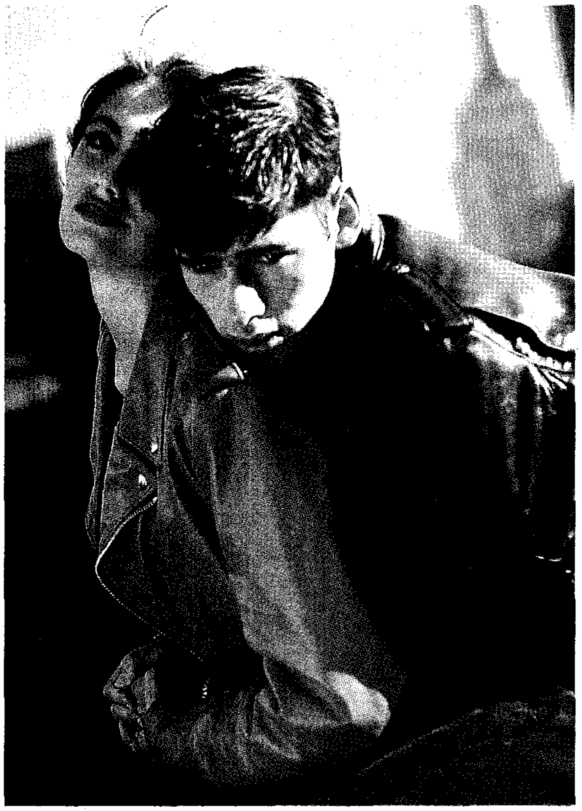


The Bright Of Fashion



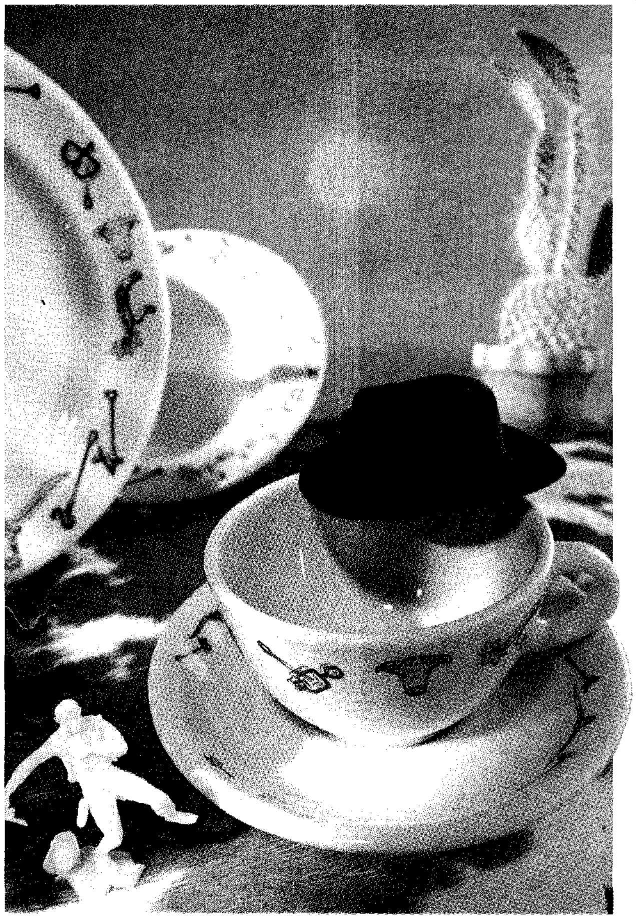
In 1928, Irving Schott sat down with a bunch of bikers and designed the original motorcycle jacket. Wholesale price—$5.50. A lot more than the price has changed since then. What was once the garb of bikers, toughs, and the radically hip is now the darling of Giorgio Armani, Gianni Versace, and Karl Lagerfeld. Schott Bros. is still producing its black Perfecto jackets, but now that motorcycle chic has hit the fashion pages, it's also making them in six candy colors ($325).

THE ANTIQUE BOUTIQUE/*712 Broadway, near Washington Place, 460-8830; and 227 East 59th Street, 752-1680*

A Dude Awakening

It's called El Rancho, and no wonder: This china was created in the forties for a Western dude ranch. The pattern was inspired by that master painter of the Western Plains Frederic Remington, and manufactured by Sterling China. The company stopped making it years ago, but now—thanks to Fishs Eddy—Sterling is producing El Rancho once more, using the original molds. Yippee-i-o! (From $5.95 for butter plates to $12.95 for platters.)

FISHS EDDY/*551 Hudson Street, near Perry Street, 627-3956; and 889 Broadway, near 19th Street, 420-9020*



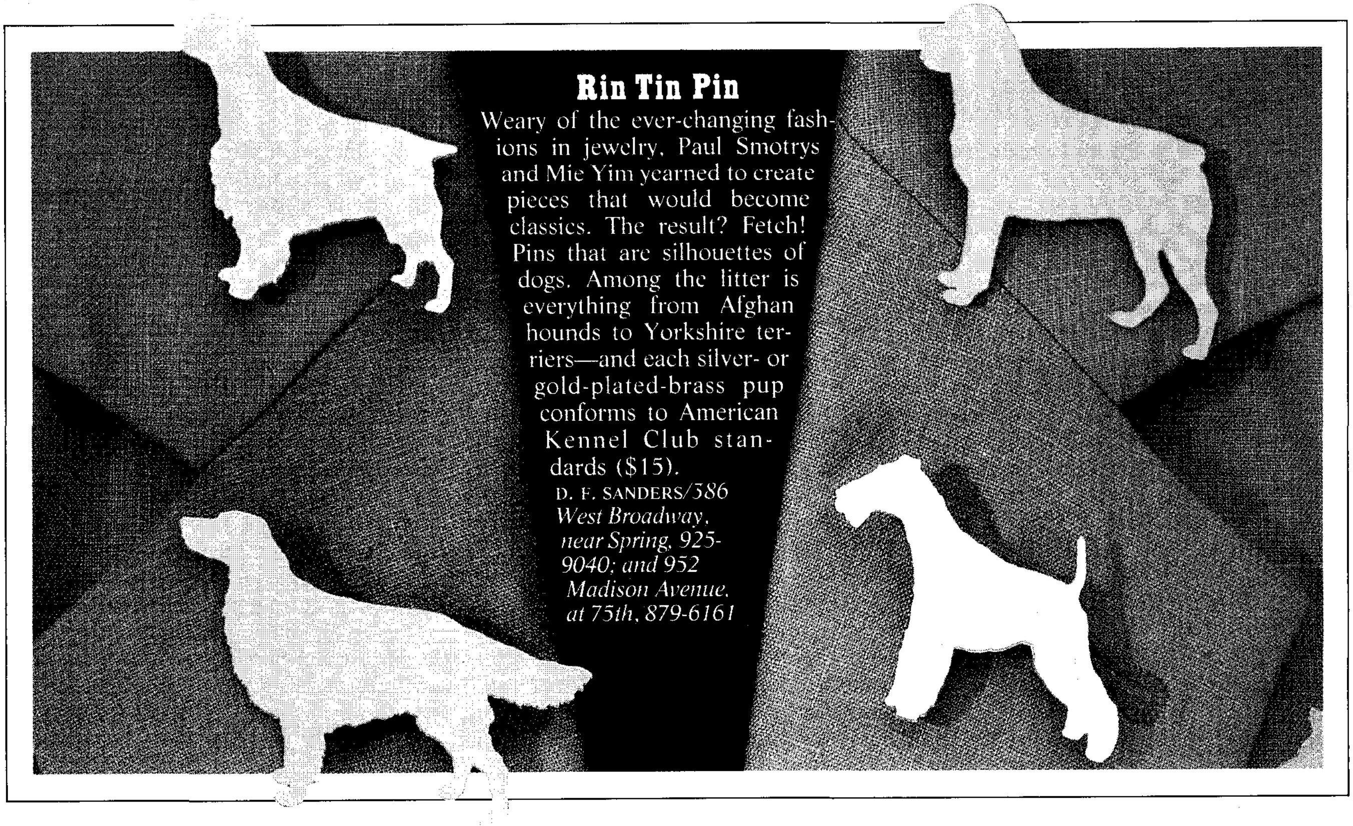
Photographs: left, Marco Prozzo; top, Lauren Sorokin; models: Jolee West, Michael Rohrs; hair and makeup by Joanne DiPrima/Tricia Joyce Agency; bottom, Monica Stevenson; backdrop: MaryBeth Thielhelm.

Pud and Plenty

The most delectable dessert to make its debut this fall is the City Bakery's Japanese bread pudding. No, it's not a dreary health-food dish made of tofu and soy sauce: The main ingredient is Hokkaido squash, a pumpkin twin, which owner/ baker Maury Rubin buys from the nearby Union Square greenmarket. (Maury's masterpiece also tastes of burned sugar and caramel sauce.) Enjoy it ($3.50 or $5 a serving) at the bakery's café, or order an eight-portion pudding ($28) for your next dinner party. Include the house caramel ice cream ($4.50 a pint) as a sumptuous side. Sayonara, and enjoy.

—Barbara Costikyan

THE CITY BAKERY/*22 East 17th Street 366-1414*



Rin Tin Pin

Weary of the ever-changing fashions in jewelry, Paul Smotrys and Mie Yim yearned to create pieces that would become classics. The result? Fetch! Pins that are silhouettes of dogs. Among the litter is everything from Afghan hounds to Yorkshire terriers—and each silver- or gold-plated-brass pup conforms to American Kennel Club standards ($15).

D. F. SANDERS/*386 West Broadway, near Spring, 925-9040; and 952 Madison Avenue, at 75th, 879-6161*

Photographs: top, Ellen Silverman; props courtesy of Wolfman-Gold & Good Company; bottom, Jonathan Gross.

The Insatiable Critic/Gael Greene

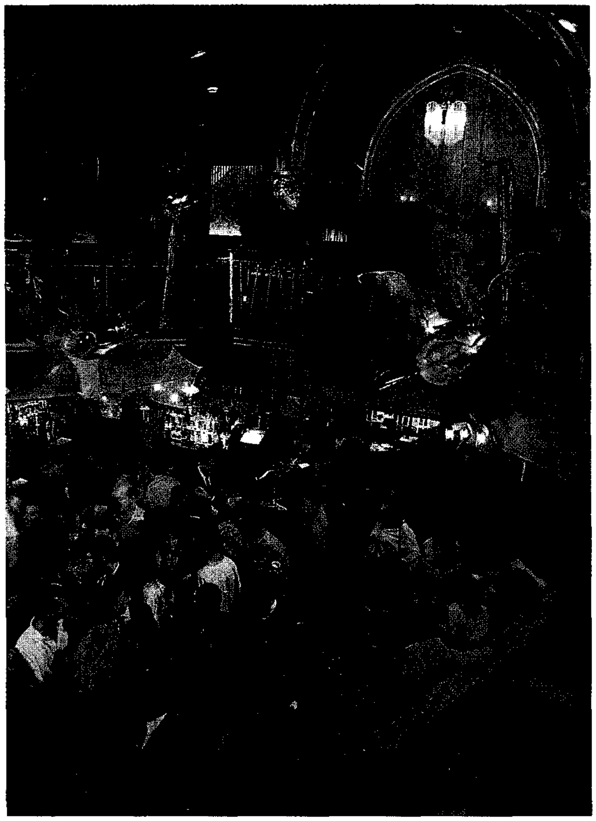
BEST BATS

" . . .It doesn't matter that Calvin and Blaine and Ronald and Claudia aren't here tonight. The joint is rocking, throbbing. . . "

AN ANTHROPOLOGIST, A CHIROPTERIST, AND a psychoanalyst—preferably high on Jungle Fuzz (Kahlúa, coconut, and cream)—could do justice to the determined herd at **Le Bar Bat.** A lineup of young Studs Lonigans hangs off the balcony rail assessing the merchandise. Early, it's suits and briefcases for guys and dolls, unanimous. Young melting-pot faces, beautiful faces with do-it-yourself hair crinkles, so young and unfinished they don't know how to walk in high heels yet. Scatterings of dirty old men, eyes crazed, practically drooling. Suddenly, a clotted clump of what could be family at a wedding in Cleveland. Tourist bus? Then husky guys in cut-rate suits. Policemen from Boston.

"Are you giving out coupons in hotels?" a friend asks Joyce Steins. It would be enough to make Steins's platinumed cowlick stand on end if it weren't already trained to strut at attention. "I'll take anyone," confides the Good Mother of Cafe Iguana. Sweet, smart, working the room like a machine—relentless, indefatigable, loving—she kisses the top of a favorite's head, huddles with a quartet of fat, middle-aged fogies, bustles a couple of drinks. Folks are five and six deep at the bar, shouting into one another's ears over the din, and it doesn't matter that Calvin and Blaine and Ronald and Claudia aren't here tonight. The joint is rocking. A mustachioed lounge lizard parades a dazzling blonde around the room: thin, with *beaucoup de balcon,* perfect legs on splinter heels, a free-fall silken web of hair. He wears her like a medal.

Le Bar Bat is wildly funky, a soaring stage-set saloon or bordello in a Far Eastern country at war, Vietnam perhaps, the folie à deux of Steins and architect David Rockwell, unleashed. Layers of forties boudoir wallpaper overlapping and splattered with paint in *faux* molder, spidery lamps in scraggly net tutus, columns topped with paper leaves to look like palm trees, leather-wrapped banisters and thong-lashed railings, in what was once a church and later a recording studio. And the bats bobbing overhead. "They mustn't be too real, too scary," someone must have said. So they are plump and cuddly, with blue glass bellies. There are cherubs, too—nothing to do with bamboo and twisted cloth and the Sadie Thompson feel, but so what. The D.J. is equally delirious, tossing off every sound you've ever heard since the Charleston.



SATURATED BAT: *Le Bar Bat's children of the night.*

If nibbling in a thumping, jangling, squalling, screeching, throbbing cacophony is not your passion, you may not linger, but it's definitely a must-see. And the food scores mostly between not bad and pretty good. If you're still the adolescent you were at Trader Vic's, study the fruited exotica ($6 to $8)—the Ho Chi-Chi Minh and the Yellow Fruit Bat, the Guano, the Harvey Cave Hanger, the Nocturnal Nuance—sweet nectars with rum or vodka or brandy or all three in the classic coconut cup and bamboo tumbler you sipped from after the prom. Our gang is gung ho for the Volcanic Bat Bite—a not too lethal slush in a flaming bowl big as the sinks at Morgans, with orchids and extra-long straws, for $24.

Ask for a rush delivery of fried calamari—greasy and good with a spicy, vaguely Oriental dipping sauce—while you decide what to order. Best of the starters are steamed Vietnamese ravioli (delicate noodle wrapped around shrimp, chicken, and shiitake), crisp spring rolls to dip and wrap (along with a sprig of mint) in lettuce leaves, imperial rolls (I couldn't swear I tasted the gravlax), and sugarcane shrimp. Tonight's lobster broth is a bit bland, the warm duck-confit salad soggy and without luster. Is all this Vietnamese? Somewhat. Now and then. Mostly deftly seasoned, with spicy garnishes of noodles and crunchy salads. Slightly rubbery scallops ride on a delicious, crisp scallion-noodle cake. Chunks of yellowfin tuna, almost rare, sit in a fragrant puddle of tamarind-ginger sauce with frizzles of fried leek. Lemongrass, coconut milk, and the banana leaf it's steamed in flavor the grouper. Roast duck breast emerges from the exposed kitchen (check the red-plastic shower curtain) tender and rare. Lemongrass-crusted chicken on sauce diable is a mixed metaphor I could accept if the chicken were not so dry.

"This is an acquired taste, and I'm acquiring it," says my guest, mixing a thin curry sauce into black sticky rice that has an earthiness somewhere between truffle and dirt. The poor man's caviar. With dessert, the Eastern accent falters. Tonight it's chocolate cake, homey apple pie, pecan-and-chocolate pie, sweet and gooey caramel napoleon. Only the coconut ice cream hints at tropical possibilities.

Midnight Saturday. The air is thick with foreplay. A blowsy blonde with a camera on her hip circles the room. We linger in the lobby, where every rec-room artifact you wouldn't dream of buying at a yard sale is on display. Outside on West 57th, that badge of nocturnal pow, the velvet rope, is up. Not the undulating mob scene that leads to ritual humiliation but a neat and docile queue. First come will be first served, as it always is in Joyce Steins's hangouts. Next door, there's a plaque on the wall honoring the residence of Béla Bartók. Too bad. It ought to be Bela Lugosi.

Photograph © 1991 by Frederick Charles.

Le Bar Bat, 311 West 57th Street (307-7228). Open daily (starting September 30; until then, closed Sundays and for lunch): Lunch, noon to 4 p.m.; dinner, 5 p.m. to 4 a.m.; $10 cover charge Wednesday through Saturday from 9 p.m. A.E., D.C., M.C., V.

MY FRENCH FRIENDS LOVE **Le Pescadou.** And if you haven't felt like an American Lout lately but are too broke for Paris, Le Pescadou is just a subway token away. "Sort of" is the operative caveat: This sweet little seafood bistro by the folks from Chez Jacqueline is sort of charming, sort of cramped, sort of competent, sort of expensive . . . $50 for dinner if you order three courses, eau de France, and wine; tax and tip included. And it is so French. No American coffee. And if five of their countrymen pile in a few minutes after you do, your waiter could disappear, leaving a savvy busboy to take your drink order.

Tonight we're playing defensive. Tucked like anchovies in a tin, we've put on our best-accented French. There are sweet peas on the table; the bartender looks like a rugged Paul Newman. And we're getting lots of respect from the dining staff, but the kitchen is up to its usual hit or miss.

The chef is determined to use all the cream abandoned by cholesterol-obsessed peers around town. Mousseline of salmon, lobster on linguine, seafood-stuffed ravioli, snapper in sweet red-pepper sauce . . . cream, cream, cream. There's even a spill in the bourride, served with aïoli, grated Gruyère, and endless croutons. Very generous portions here. And when lacking cream, you settle for butter.

Best to speak up if you like your fish rare or slightly underdone. Properly alerted, the chef can produce tuna pink at the heart in its buttery crumbed crust. The night's special monkfish with green peppercorns and orange wedges in—hmmm, yes, cream—is nicely cooked, as is a lunchtime red snapper (more cream). Scallops with vegetable julienne are a marvel of just-jelled tenderness. And lightly garlicked mussels gratin are good, too. But the snails and puff pastry in watercress cream are bland, the grilled prawns have an odd off taste. All the fish in the bouillabaisse is tough and dry, as is the grouper stewed with shallots and red wine.

Pleasant fruit tarts in crumbly cookie-like crusts, and fruit on strawberry coulis satisfy the need for a sweet. So does the plum clafouti, though it emerges from the oven caramelized close to a singe.

Julia Child is appalled that so many of us, loving disciples all, are shying away from butter and cream. Julia, I dedicate this ode to you.

Le Pescadou, 18 King Street, at Sixth Avenue (924-3434). Lunch, daily (and brunch Saturdays and Sundays) noon to 3 p.m.; dinner, Monday through Thursday and Sundays 6 to 11 p.m., Fridays and Saturdays till 11:30 p.m. A.E. ▬

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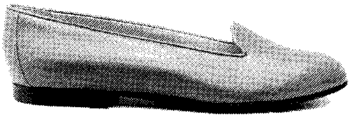

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MORK AND TERRY

" . . . In *The Fisher King,* Terry Gilliam's usual antic moods get crossed with the new post-eighties spirit of self-abnegation . . . "

FOOLS FOR LOVE: *Robin Williams, Mercedes Ruehl, Jeff Bridges, and Amanda Plummer.*

OF ALL THE MANY KINDS OF BULLY, A LIFE-affirming bully is perhaps the worst. I mean the kind of man who takes you by the lapel and screams, "Live, you moron!" Terry Gilliam, the American ex-Python who has made some of the most spectacular messes in the history of movies (*Time Bandits, Brazil, The Adventures of Baron Munchausen*), has become that sort of shouter. **The Fisher King** is a huge fable of moral decrepitude and regeneration, set in Gilliam's cracked, visionary New York—a medieval-modernistic nightmare city—and along with a few things that are touching and funny, the movie offers such fervent stupidities as Robin Williams lying naked in Central Park and mooning the moon. It's the oldest of "daring" clichés: The mad and foolish are closer to God than the rest of us are.

Gilliam's usual antic moods get crossed with the new post-eighties spirit of self-abnegation. For at least the fourth time since the beginning of the summer, Hollywood has donned a crown of thorns. *Success,* you see, is corrupting—a high-minded denial that may yet be rewarded on Oscar night. (Hollywood can do without success about as well as the rest of us can do without air.) Jeff Bridges, long hair gathered in a ponytail, plays Jack Lucas, a New York radio call-in-show host who glides in a limousine along the bottom of Manhattan's heartless corporate canyons. The buildings are all gleaming and cold, and Jack is gleaming and cold, too, a self-disgusted, vicious wise guy. You know the type from Harrison Ford's and William Hurt's recent performances. Like those other heroes, Jack gets his comeuppance from Fate. On the air one day, he utters a cynically callous remark to a morose caller, a lonely guy who is frozen out by yuppie women, and the caller goes to a restaurant and opens fire with a shotgun, killing a number of handsome citizens and then himself. Jack's career promptly goes down the drain, and three years later he's living in a bitterly alcoholic haze with Anne Napolitano (Mercedes Ruehl), the cheerfully loving owner of a video store.

Jack falls in order to rise. Wandering around drunk under one of the bridges, he's saved from immolation at the hands of some sneering kids by a weird bum who talks like a knight errant. The man wearing rags and speaking courtly gibberish is Parry (Robin Williams), a former professor of history at Hunter, who lost his mind when his beautiful young wife was shot—blown away by the same morose fellow who took inspiration from Jack's remarks on the radio. The maddened Parry has terrifying visions of mounted knights breathing flames—over and over a fiery horse and rider appear in silhouette, clanking down city streets.

Contemptuous yet caught, Jack forms a friendship with Parry. Jack is guilty and seeks absolution; he helps the mortally shy Parry get a date with the woman who has become his new ideal, Lydia (Amanda Plummer), a pale, awkwardly defensive office frumpkin who can barely get out of her own way. Will the knight errant rescue the chaste princess from her office tower? And will Jack realize that Anne is a magnificent woman and love her, thus rejecting the False Values of success?

One last question: If the big studios are determined to stay on this guilt trip, why are they punishing the rest of us? American movies, one realizes with a pang, used to have qualities of sentiment and "heart" without, at the same time, losing their ease and sophistication. They didn't *need* this pretentious soulfulness in order to make us believe in love. *The Fisher King* has a glazed, forced, megalomaniacally jumbled quality that is, at times, exceptionally unpleasant. Watching it, I felt as if I had become the meanest of mean drunks, staggering all over town and seeing everything in exaggerated and hysterical form.

In one sense, Gilliam is reliable: He repeats all his worst ideas. Perhaps he doesn't realize that "glacial" skyscrapers have become the most familiar sign of alienation in contemporary movies (including his own movies). The rampant medievalism, the goofy "mythic" structure goes back to *Monty Python and the Holy Grail,* only this time he's not joking. The medievalism feels completely imposed; it's just something Gilliam is carrying around in his head. Parry dreams of rescuing the Holy Grail, which, in his addled state, he takes to be a cup in a rich man's house. The man lives in a castle-style mansion, allegedly on Fifth Avenue, and damned if Gilliam doesn't send Jack climbing up the house's towers to get the cup for Parry. A fool shall deliver us.

This is capering, empty, heavy-spirited stuff—"imagination" covering a frightening banality of ideas. Gilliam fills the screen with his familiar clutter—garbage and memorabilia and junk of all sorts. He mixes pirouetting and oppressive despair in a jangled combination; the movie is

Photograph by John Clifford.

both overwrought and inert. And like numerous other filmmakers, he turns New York into a metaphor of something malign and destructive without understanding the first thing about New York.

And yet, and yet . . . *The Fisher King* is based on an original screenplay by an actor named Richard LaGravenese, and LaGravenese, thinking like an actor, provides some good, bitter wit, some highly playable moods and emotions. As for Gilliam, when he's not mounted on his stallion breathing flame, he gives evidence of new respect for actors—even of possessing a lyrically inventive and gracious way with them. Jeff Bridges's anguish, for instance, has its funny side. Forced to hang out with nuts and transvestites, he is grumpily sarcastic at first, but slowly something breaks free in him, and he sees the gentle losers as fellow human beings. Bridges is a fine, honest performer who never gives way to cant. His Jack saves himself by trying to help a few people around him—which is good ethics as well as dramatically sound.

Robin Williams is a special kind of lunatic, full of odd voices and weird music and sudden fits and starts—craziness without menace. Twirling around in ecstasies, he's a jittery little leprechaun. Williams is amazingly talented, of course, but how much longer is he going to play a high-torque Billy Graham, forever reviving the sagging American Spirit? The tall, dark, fiercely electric Mercedes Ruehl is remarkable as the ravenous Anne, and Amanda Plummer makes something fresh out of Lydia's proud ineptitude. On their first date, Robin Williams sings "Lydia, the Tattooed Lady" to her, memorably, and they chase food around the table with chopsticks in a highly choreographed, hilarious duel of clumsiness.

Perhaps Terry Gilliam needs to be freed from his "genius." For all his reliance on fantasy, he doesn't show much talent for it. In this movie, he does so much better with realistic comedy that I've begun to think he should abandon mad revels altogether. Realism isn't necessarily a sellout. For Terry Gilliam, fantasy is a sellout.

IN **Rambling Rose,** THE SPECTACULAR young actress Laura Dern is extraordinary as Rose, an ignorant and helpless Depression-era southern girl who moves in, as a servant, with an upper-middle-class family and causes havoc. "That girl doesn't want sex," says Mother (Diane Ladd). "She wants love." Actually, Rose wants both. Tall and long-waisted, the blonde Dern is a Marilyn who can act; she makes sensitivity naturally funny. *Rambling Rose,* which was directed by Martha Coolidge and written by the veteran southern novelist and screenwriter Calder Willingham, is one of the rare films about goodness that are neither stuffy nor humorless. Highly recommended. ■

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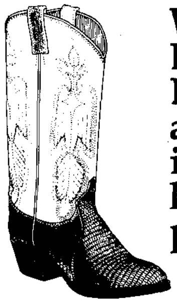
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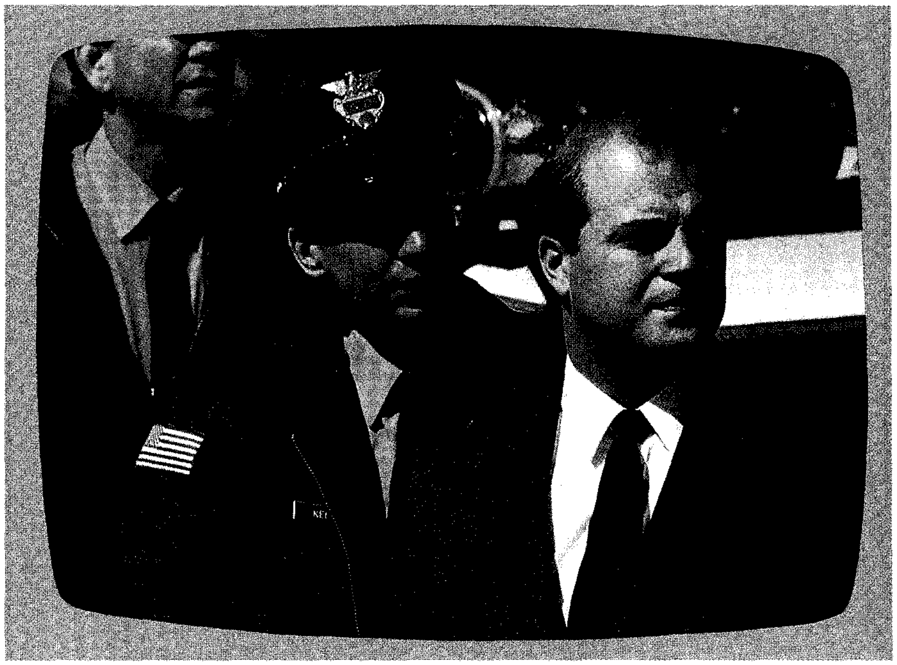
FEELINGS, WHOA, OH, OH, FEELINGS

"*. . .The Commish* works because star Michael Chiklis is genuinely appealing and because auteur Stephen J. Cannell is so playful. . ."



BUDDY PICTURE: *Michael Chiklis is a police boss who cares in* The Commish.

JUST BECAUSE THERE ARE SEVENTEEN NEW situation comedies this fall doesn't mean I have to lead with any of them. The Burbank bungee-jumpers may have decided that the hour-long drama is a dead format, but not in my house. This week, I like *The Commish* on ABC. Next week, I'll like *I'll Fly Away* on NBC. And later on, when they finally finish production, I'll probably like *Palace Guard* on CBS. If people are going to emote all over my living room, they'll have to be more complicated than punch lines on Rollerblades.

The Commish (Saturdays; 10 to 11 P.M.; ABC) is the latest from Stephen J. Cannell, the bearded executive producer/auteur who has more lives on network television than Dracula or Nixon. And Cannell must have been reading Robert Bly. Around the tribal drum, he's been rethinking masculinity. Why not a police commissioner with *feelings*? A sort of Frank Furillo, only *cuddly*—so long as we understand that deep down, Tony Scali is a fist of repressed menace. Hurt any member of his clan, and he'll hurt you back.

As Scali, Michael Chiklis will remind you of Bob Hoskins, the private eye in *Who Framed Roger Rabbit*. (Or Charles Barkley, the round mound of rebound for the Philadelphia 76ers.) We know that he's *sensitive* because he listens to opera and eats too much, and his hair is falling out, and his eyes mist over when he's talking to the wives of a pair of missing cops, and he needs to work on communicating more in his marriage to Theresa Saldana. We know that he *cares* because he's so compassionate and because he has such a hands-on management style.

The Commish works, not only because Chiklis is genuinely appealing but also because Cannell is so playful. He's been around since *The Rockford Files*. He has given us *The A-Team, Wise Guy,* and *21 Jump Street,* among many others. If this doesn't fly, he'll try something else. Television is his paint box and his Legos and his Erector Set. If he ever looks over his shoulder, I imagine it's merely to shrug. He enjoys himself.

Reasonable Doubts (FRIDAYS; 10 TO 11 P.M.; NBC) gives us Marlee Matlin, as an assistant district attorney who talks with her hands, and Mark Harmon, as a tough cop who does her mean-street legwork while wearing what appears to be a Princeton letterman's jacket. It's the brainchild of Robert Singer, who also executive-produced *Midnight Caller,* about which there's an inside joke on the premiere episode. There's also a Hitchcock shower scene. And if you ever wondered exactly what closed-captioned TV for the hearing-impaired looks like, here's your chance to find out. By the time the rogue cops and the Oedipal problems have been sorted out, you may feel—as I did—that pretty-boy Harmon has at last turned into the actor he wants to be (Montgomery Clift) and that Matlin is good enough to forgive the series its sleazy gimmick.

SO IS CONNIE SELLECCA A PLEASANT surprise in **P.S.I. Luv U** (Saturdays; 10 to 11 P.M.; CBS), as a con artist who flees New York and the Mafia by entering the witness-protection program and relocating to Palm Springs, where the living is easy and the marks are easier. Greg Evigan is an ex-cop who works with her. Earl Holliman's their boss at Palm Security Investigations. Who'd have thought from *Hotel* that Sellecca could go through more shape changes than a Peruvian shaman? *P.S.I. Luv U,* nevertheless, will be only as good as its weekly scams. The first one's very funny.

I'M A LOT UNHAPPIER ABOUT **Homefront** (Tuesdays; 10 to 11 P.M.; ABC), not because a series remake of *The Best Years of Our Lives* is such a lousy idea—with pregnant war brides, Rosie the Riveter, Eleanor Roosevelt, and racism—but because ABC's trying simultaneously to mollify fans of *China Beach* and fans of *thirtysomething* with a low-calorie substitute soap set safely in bygone 1945, when "America was invincible—and coke, well, it only meant cola." This is a way to grab your demographics and feed them Spam.

ABOUT THOSE SEVENTEEN SITCOMS (WELL, some of them): On NBC, I like **Nurses** (Saturdays; 9:30 to 10 P.M.), with all those Susan Harris jokes about breast implants, elevator phobias, anorexia and leprosy, Mormons and bowel movements—and I especially like Mary Jo Keenen as Julie, the former psychiatric social worker who's at her best dealing with patients who are as paranoid as she is. And **Man of the People** (Sundays; 8 to 8:30 P.M.), in which James Garner—more Ferdinand the Bull than Ernest Hemingway; a kind

Photograph by Doane Gregory.

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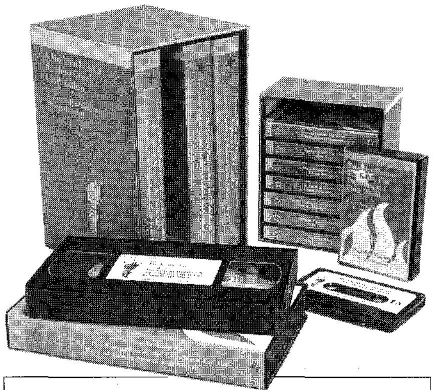

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of anti-Hemingway who'd rather not hurt anybody or kill anything, who'd rather play poker or go fishing, who hates parades because you can't bet on them—returns to series television as a con man appointed to the city council when his ex-wife croaks. And **Eerie, Indiana** (Sundays; 7:30 to 8 P.M.), with Omri Katz as a thirteen-year-old Stephen J. Cannell who finds himself in a Tupperware twilight zone where his creepy neighbors seal themselves to sleep at night in ageproof crypts—*Blue Velvet* without the sex.

On ABC, I like **Good & Evil** (Wednesdays; 10:30 to 11 P.M.), the other new Susan Harris sitcom, with Teri Garr as Evil (*New York*, September 23). I want to like **Sibs** (Wednesdays; 9:30 to 10 P.M.), with Marsha Mason as the oldest sister who has it all, and **Pros & Cons** (Thursdays; 8 to 9 P.M.), with James Earl Jones, but neither was ready to look at by press time. And I tried to like **Step by Step** (Fridays; 8:30 to 9 P.M.) with Patrick Duffy and Suzanne Somers as two single parents who get married even though their many children hate one another, just because I think every new generation deserves a *Brady Bunch* of its own.

On CBS, you've probably already seen the much-awaited **Brooklyn Bridge** (Fridays; 8:30 to 9 P.M.), Gary David Goldberg's hymn to ethnicity. As I type, I haven't, but the script looks terrific. Otherwise, in the African-American sweepstakes, **The Royal Family** (Wednesdays; 8 to 8:30 P.M.; CBS) looks better than **Roc** (Sundays; 8:30 to 9 P.M.; Fox), a black *All in the Family* created by a white guy, or **Pacific Station** (Sundays; 8:30 to 9 P.M.; NBC), with Robert Guillaume as a police detective in Venice, California, who has to wet-nurse an overly sensitive sixties-retro partner through some stationhouse anti-gay jokes, or **Teech** (Wednesdays; 8:30 to 9 P.M.; CBS), in which Phill Lewis brings his street smarts and Maggie Han brings her long legs to an otherwise all-white prep school for the usual low-grade giggles. I like *The Royal Family* because Redd Foxx and Della Reese like each other.

I'm also rooting for Olivia Burnette in **The Torkelsons** (Saturdays; 8:30 to 9 P.M.; NBC), although it's hard to see how any series can sustain itself on a fourteen-year-old's being mortified by her own mother in an ersatz Oklahoma.

HEAVY-DUTY: **LBJ** (*The American Experience;* Monday, September 30, and Tuesday, October 1; 9 to 11 P.M.; Channel 13) likes Lyndon Baines Johnson more than Robert Caro did in either volume of his biography but nevertheless decides that Vietnam did him in, as well as his New Idealistic Great Society. It's once again amazing how these talking heads are prepared to tell us what went wrong while they were supposed to be in charge, when it seems never to have occurred to any of them to quit in protest. . . . **Iran: Days of Crisis** (Monday, September 30, and Tuesday, October 1; 8 to 10 P.M.; TNT) is a four-hour docudrama on the hostage crisis, produced by Jimmy Carter's own P.R. man, Gerry Rafshoon, with George Grizzard as a plausible Carter. I don't see the point of rushing this onto the air in the middle of all the ugly questions being asked about William Casey and the "October surprise," without the slightest suggestion anywhere that there are any questions, not even in one of those scrolls rolling before the end credits by which producers cover the holes in their heads. Cyrus Vance at least resigns, unlike, say, Dean Rusk before him.

CONSIDERING THE FATE ON PUBLIC TELEVISION of two *P.O.V.* segments touching on the AIDS crisis—*Tongues Untied* was dropped by many PBS stations and *Stop the Church* was dropped, period—I suppose we should be grateful for **Longtime Companion** (*American Playhouse;* Sunday, September 29; 9 to 11 P.M., Channel 13). A sort of *Big Chill* for gays, written by Craig Lucas and directed by Norman René, *Longtime Companion* persuades us to like a group of young white men in New York City and to mourn them as most succumb to the disease. I guess what makes it acceptable where the other programs weren't is that it leaves out race and, for the most part, politics. It's a "relationships" movie and a pretty good one.

'LUV' STORY: *Evigan, Sellecca, and Holliman.*

Longtime Companion notwithstanding, the verdict on public television's performance in the plague years is guilty—of cutbacks and timidity; of squeezing out local programming and freezing out independent programming; of sycophantic pandering to corporate fat boys and middlebrow taste; of refusing to hear the Other in America as it speaks a different anguish.

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PRIVATES ON PARADE

". . .Sprinkle's motto, she tells us, is 'Let there be pleasure on earth, and let it begin with me.' *Human Remains* is yellow journalism. . ."

MISS ANNIE SPRINKLE HAS ARRIVED WITH **Post-Post Porn Modernist,** a monologue, monodrama, illustrated lecture, and photo session. On a set representing the boudoir of a porn queen, she rehashes her life—from chubby middle-class West Coast Jewish girl Ellen Steinberg, through sexual performance artist Annie Sprinkle, to her currently evolving self as Anya, a sexual mystic. Her twenty-year career includes periods as a professional prostitute and as a monogamous matron, married to Willem de Ridder, her current director.

The show credits a spiritual adviser, but Miss Sprinkle, for all her spirituality, is also a thriving businesswoman, doing brisk mail-order trade in her pubic hair, urine, and soiled underwear, the price of the last-named having just gone up to $100, it being an article not easily mass-produced. During intermission, you can have your Polaroid picture taken with, as the program says, "Annie's tits on your head," more impressive than such traditional photographic headgear as Mickey Mouse ears or a Wagnerian horned helmet.

Act I features precious implements from Annie's "toy chest," with accompanying encomia; the "Transformation Salon," slides of some plain women who pose as porn stars, with capsule biographies, e.g., "Denise Coffee studies Hassidic Judaism in New York," then, with the next slide, "She is also Blondie Bazooms." There is the "Bosom Ballet," in which the aforementioned appendages display their terpsichorean endowments; and a "Public Cervix Announcement," wherein Miss Sprinkle inserts a speculum and invites the audience to inspect her cervix as spectators' cameras flash like sheet lightning and she salutes "those big, hard Nikon lenses."

Miss Sprinkle was discovered by Professor Richard Schechner—head of Performance Studies at New York University, who brought her act to his Performing Garage—and she has appeared in various NEA-subsidized spaces. She is also a renowned supplier of videotapes for connoisseurs of cunnilingus. Her motto is "Let there be pleasure on earth, and let it begin with me." And, charismatically, she gets the audience to chant along with her such sonorous vocables as "vaginal canal" and "Fallopian tube."

Act II begins with answers to questions from the audience. Replying to one, she admitted that "my rhythm isn't all that good; I'm more of a creative and conceptual lover." One of her creations is the "valley orgasm" of fifteen minutes, though her ultimate aim is the hour-long one. The self-proclaimed "bisexual lesbian feminist" disburses such apothegms as "In an ideal world, men will not ejaculate, and women will." In "The Men I've Loved," we are shown slides of her many lovers who died of AIDS, with tributes to their prowess. Only in the last part of her program, when, to dreary "mystical" music, she performs Anya's endless religious-erotic ritual, does Miss Sprinkle's drizzly talent sadly dry up.

CANADIAN BRASS: Unidentified Human Remains.

BRAD FRASER'S **Unidentified Human Remains and the True Nature of Love** was the hit of Edmonton and later of Chicago, one of our more Canadian cities. It shuttles between short realistic scenes and others where characters assume hieratic poses and deliver stylized recitation with antiphonal effects and music to get stoned by.

We meet Candy, a pretty but overweight book reviewer, who lives with her former lover David, an ex–TV actor turned waiter and male whore. Though she still loves David, she is drifting toward affairs with Jerri, a lesbian madly in love with her, and Robert, a bartender uneasily separated from his wife and child. Not knowing whom to choose, Candy moans, "I need some tenderness in my life," whereat David counsels, "Take the lesbian." There is also the ghoulish prostitute Benita, who relates bloody and bloodcurdling crime stories. Further, Kane, a rich teenager working as busboy to David, with whom he is awkwardly smitten. Also Bernie, a government employee, likewise in love with David, though married and always getting into drunken brawls that leave him bloodied but unbowed.

In happier days, Bernie and his girl Dana, and David and Candy, still lovers, were jolly double-dating couples until Dana, pregnant, underwent a butcher's abortion and, deserted by her three friends, died horribly. Since then, a pall has descended on the three survivors, though not as heavy as the one on Edmonton, in which a serial killer is murdering young women. The worst pall weighs down Fraser's writing, a combination Grand Guignol, smartass one-liner Ping-Pong, and porn show. "Did you s--- up my mouth while I was sleeping?" "It was the only way to stop your snoring." Or: "Why is everything so f---ed up?" "Chernobyl." Or, more poetically, "We have a kidney-shaped pool and a Winnebago. Sometimes I dream I've a burning scrotum."

Needless to say, AIDS is dragged in for facile relevance. Derek Goldby's staging tries hard to make sensationalism look like art. Most of the acting is better than the work deserves, although Richard Woodbury's music is condignly awful. *Unidentified Human Remains* is the stage equivalent of yellow journalism. ■

Photograph by Carol Rosegg.

Music/Peter G. Davis

STATIC 'KLINGHOFFER'

"... .Like its predecessor *Nixon in China*, *The Death of Klinghoffer* is more fun to talk about than to watch. A pretentious bore. . ."

I'LL SAY THIS FOR **The Death of Klinghoffer:** The opera may not add up to much, but it satisfies plenty of political agendas. Eagerly anticipated but tepidly received at the Brooklyn Academy of Music earlier this month, the opening-night performance seemed almost irrelevant, a pesky three-hour intrusion amid all the special pleading and polemical ballyhoo.

Inspired by the 1985 hijacking of the Italian cruise ship *Achille Lauro* and the murder of a wheelchair-bound Jewish passenger by Palestinian terrorists, this is another presold, world-traveling package from the team that created *Nixon in China*: John Adams (composer), Alice Goodman (librettist), and Peter Sellars (director and muse). Like its predecessor, *Klinghoffer* is more fun to talk about than to watch. Because the work had its premiere abroad—in Brussels last March—and attracted much press attention, flag-wavers breathlessly proclaim that American opera has at last reached maturity. Opera-haters, fed up with the decadent international scene as epitomized by the smugly conservative Metropolitan Opera, assure us that a moribund art form has been miraculously revitalized and re-invented because a new work dares to be based on current events. Musical ideologues hail Adams, a second-generation minimalist, for composing in a soothing tonal idiom that has made new music audience-friendly once again after decades of arid experimentation by alienated academics.

All these well-wishers would have naturally preferred *The Death of Klinghoffer* to be a shattering masterpiece instead of a pretentious bore, and I suppose disappointment tended to make everyone shout that much louder. Perhaps Sellars and company made their first mistake by thinking they could examine the explosive Israeli-Palestinian conflict with such gray objectivity—the authors claim impartiality, although many people sense a strong anti-Jewish bias. Possibly an attempt to stress broader issues is better than taking sides, but not when that means cowardly avoiding larger issues, or, worse, failing to generate either theatrical energy or poetic eloquence. Apparently some cast members expected violent political demonstrations to erupt at the Brussels premiere, which passed without incident. No surprise about that. Even if partisans really care about the opera, the most ardent Zionist or militant PLO fanatic would doze off before the end of Act I.

PAP MUSIC: The Death of Klinghoffer *at the Brooklyn Academy of Music.*

The work's structure is simple enough. A chorus uniformly dressed in nondescript street clothes represents both factions, who make strong policy statements at key moments during the two acts. In between there are reflective monologues by three terrorists, the ship's captain, Leon and Marilyn Klinghoffer, and several other passengers—a meditation on history, we are told, rather than a literal re-enactment of it. Although stylized and elusive, a static format of this sort might be made to work onstage, but only when richly imagined by a brilliantly original creative team totally possessed and set on fire by the material.

Can anyone honestly say that the authors of *The Death of Klinghoffer* have produced such a transcendent work? Goodman clogs each scene with far too many words, and in a syntactically convoluted manner that precludes rather than invites an effective musical setting. Her character portraits are cold and bloodless, the larger vision is prosy and constipated, and the whole self-conscious literary tone of her libretto has the musty odor of a vanity-press poetry journal. Despite amplification, most of the words were inaudible and had to be flashed on a tiny screen discreetly located on the upper left corner of the proscenium. New operas sung in the language of the audience have never before needed such a crutch; if one does now, that is surely a tacit admission of the work's failure to communicate on the most basic level.

Since Adams confesses that he has no taste at all for opera (Mozart excepted, of course—see his article in the September-October *Harvard Journal*), one wonders why he bothers to write them. A possible answer: If Philip Glass has taught today's younger generation anything, it is that the theater, not the concert hall, still points the way to fame and fortune for ambitious composers, and in today's depressed market, a cleverly packaged product is essential. Adams has learned that lesson well, but his ignorance of operatic traditions and inability to invent workable or convincing new ones of his own produce only superficial goods, to be discarded after their artificial life span has passed.

Is it any wonder, then, why Adams's score sounds so flavorless and theatrically inert, or why he sets words so clumsily, or why he shows only a vague idea of what the human voice can do best, or why the flat exterior and interior musical lives of

Photograph by Martha Swope.

the characters never truly concern us? True, his music, with its sugary seventh chords and meandering melismas and tensionless counterpoint, has come a long way from the classical minimalism of the seventies, despite much churning repetition to stir up a phony dramatic frisson. But did we travel through that dead-end style, preceded by twenty depressing years of equally parched post-Webern serialism, only to arrive at watery New Age pap that suggests the most vapid sort of British pastoralism?

As you might expect, the high-tech production is flawless. George Tsypin's chilly tubular sets simultaneously suggest an ocean liner, a nuclear-power station, and an oppressive prison, all appropriately threatening and antiseptic. Aside from the now famous image of Klinghoffer's corpse making a slow-motion descent into the sea, Peter Sellars's streamlined direction seldom calls attention to itself, setting up a fluid ambience in which the work, for better or worse, can make its own points. Mark Morris's dancers appear pasted onto the production rather than being an integral part of it, but for another view, see Tobi Tobias on page 68.

The singers, under Kent Nagano's musical direction, seem devoted to the cause, and understandably so. For them, the opera represents a two-year commitment to an international seven-city tour and all the attendant audiovisual perks. Janice Felty, Stephanie Friedman, Thomas Hammons, James Maddalena, Sheila Nadler, Eugene Perry, Sanford Sylvan, and Thomas Young dutifully go through the motions, but without opportunities to sing expressively or to create vivid personalities, they mostly stalk the stage like puppets.

TREADING CAUTIOUSLY WHILE MAKING major changes in artistic and managerial leadership, the New York Philharmonic clearly feels that its new music director, **Kurt Masur,** is the right man to reassure audiences and set the correct centrist tone. One hears few derogatory words about Masur, his musicianship, catholic tastes, responsible attitudes, or dependable interpretations of the mainstream repertory that Philharmonic regulars favor. On the other hand, no one seems to expect astonishing surprises or exciting revelations from a conductor who gives the appearance of a concerned caretaker rather than a fiery innovator or dynamic podium personality.

The conductor's subdued opening-night concert more or less reinforced all those impressions. It was a nice gesture to devote the first half-hour to American works, although it would have been even nicer had Masur chosen pieces with more musical flesh. The ubiquitous John Adams has composed several effective large-scale orchestral works—far more substantial than anything he has written for voice or the stage—but *Tromba lontana* and *Short Ride in a Fast Machine* are four-minute pieces of no consequence. Aaron Copland's orchestral arrangements of five *Old American Songs,* characterfully sung by Thomas Hampson, are clever and charming but hardly among this great composer's more important efforts.

Bruckner's Seventh Symphony provided the meat, the sort of high-romantic, Central European score that presumably shows Masur in his element. It was a briskly paced, sensibly articulated, middle-of-the-road reading that neither scaled the heights of symphonic splendor nor delved deeply into Brucknerian mysticism—a serviceable performance but scarcely an inspirational one. Perhaps Masur and the orchestra are still too busy getting acquainted, or possibly the new regime will eventually show its strengths in other areas. At least the concert was a friendly, welcoming occasion—everyone seems acutely aware of how desperately the Philharmonic needs an uplifting artistic presence after thirteen fallow years—and Masur could not have wished for a warmer reception. ■

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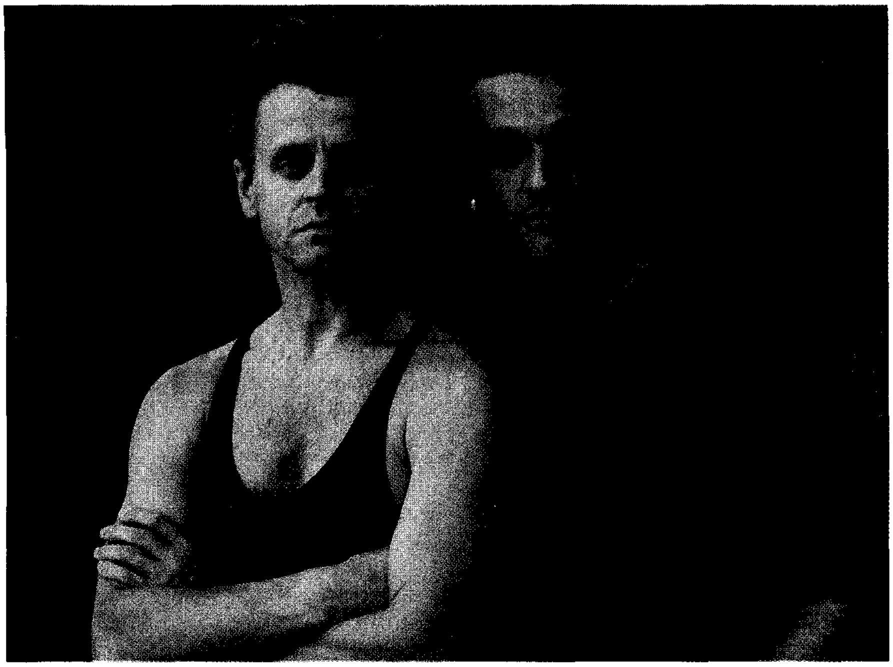
Dance/Tobi Tobias

MOSTLY MORRIS

". . .In *Klinghoffer,* the choreographer's come up with only what is logical; White Oak does less for him than for Baryshnikov. . ."



'MATURE AND MARVELOUS': *Baryshnikov and Morris at the White Oak Project.*

AFTER A THREE-YEAR STINT WITH HIS COMPANY at Brussels's Théâtre de la Monnaie, Mark Morris is home again in the States. His group isn't slated to perform in New York yet under its own aegis, but the choreographer and his dancers have hardly been idle. Recently, at the Brooklyn Academy of Music, they formed the dance component of John Adams's new opera, **The Death of Klinghoffer,** directed by Peter Sellars with a libretto by Alice Goodman. The same team of four gave us the 1987 *Nixon in China*. Although the dancing is more organically integrated here, Tallulah Bankhead's quip applies to the results: "There is less in this than meets the eye." (I defer to Peter Davis on page 66 for a verdict on the ear's response.)

Morris would seem the most likely person to create dancing for opera. His choreography invariably takes its impulse from music, and he has often expressed a special passion for vocal music. His production of Purcell's *Dido and Aeneas* was radical and brilliant. He has directed opera and is currently staging *The Marriage of Figaro* for the Monnaie. My guess is that in *Klinghoffer,* he was impeded by the givens: the nature of the music, oratorio-like and therefore static; George Tsypin's huge, showy scaffold of a set that looms over the grounded dancing, essentially caging it (Morris cleverly leaves it to the singers to dash up and down its ramps); and the necessity of deferring to a director who has a far slicker aesthetic than he.

What the choreographer has come up with is logical and adequate, nothing more. He complements the music in setting the choral showpieces as dance-choir passages and assigning danced alter egos (sort of guardian angels) to the solo singers. Morris's group work, like that of Adams's score, is formal and imposing. It is dominated by simple, clear gestures—frequently literal "signed" equivalents of words in the sung text—with lots of space and time around them to heighten their effect. The singers perform similar movements, which may explain why the dancers aren't allowed the more complex and subtle elaborations on this basic vocabulary that you wish they'd make. The doubling of the solo figures does little more than flesh out the stage picture and amplify, mildly, the mood of compassion the opera hankers after. Still, it gives Keith Sabado, the Klinghoffer doppelgänger, several occasions to display the acuteness of his physical perception and the delicate, detailed beauty typical of his performances.

At intervals, Morris is allotted a whole choreographic "scene," and here a peculiar phenomenon occurs. An abstract dance that, offered on its own, would be satisfying if not especially inventive or moving, in this larger context has you fitfully wondering, But what does it *mean*? Opera, which offers emotional and philosophical meditations on a story, seems to require the same from any dancing that's part of it. At best, Morris finds ways to embody the atmosphere of fear-induced chaos associated with the terrorist armature of the Klinghoffer event.

Meanwhile, in the extended dance passages, Morris refers to achievers who have preceded him in his own field. The scene of Hagar and her infant son Ishmael wandering in the desert owes much to Martha Graham's *Primitive Mysteries,* where the all-important chorus becomes an animation of place and feeling. When Adams's music takes a particularly Philip Glass–like turn, Morris flashes us a bit of Laura Dean's minimalist patter. And when the self-sacrificing, newly widowed Marilyn Klinghoffer has her big moment, she's canonized by a halo of hands straight out of Alvin Ailey's *Revelations*. In most of his work, Morris's quotes take the same tone: a mix of homage and wit that is loving, never mean. Here, as he repeats the device, he lets his attitude shift perilously. The copious borrowing from Graham (the great lady called it stealing when she did it) is respectful and useful. It's hard to see the Dean and Ailey references as anything but sardonic. Morris rarely lacks control over his effects, so one is forced to assume a lack of respect for the job at hand.

SINCE LAST FALL, MORRIS HAS BEEN MOONlighting with the **White Oak Dance Project,** a chamber group of mature and marvelous performers like himself. It tours the country in one-night stands, sedulously avoiding New York, in a single-program repertory that is exclusively Morris-made. (I saw the company at the Mann Music Center, a 5,000-seat, indoor-outdoor amphitheater near Philadelphia.)

Morris himself dances a select role or two. Among the balance of the all-star, no-star personnel, Mikhail Baryshnikov is the Orwellian pig that's more equal than others: The group would not exist without the draw of his celebrity and the money of his friend and backer Howard Gilman. The main impetus for White Oak is Baryshnikov's need to find a suitable way to stay on the stage—one worthy of his talents and up to the standards of his intelligence and taste—now that his virtuoso capacity as a classical dancer is gone.

The group serves Baryshnikov's needs reasonably well. Artistically, it does less for Morris. He has yet to create a dance for White Oak that approaches in caliber the best work he has done for his own troupe—or even the pieces made for Establishment companies to whom he's lent himself out. Morris's general director points out that these performances to huge crowds, sometimes in out-of-the-way spots, get Morris's choreography seen by slews of people unfamiliar with it, indeed in many cases entirely dance-naïve. It's evident that, given the size of the houses and the price of the tickets, big money is being made. Morris's share, the charitable reading holds, will go to fund his more rarefied ventures.

The recent program included the 1983 *Deck of Cards,* a blissfully amusing and touching duet to country-and-western songs. Actually, it's a string of three tour-de-force solos, the first for a remote-controlled miniature truck that wends its way, headlights beaming, along the imaginary highways of the darkened stage. Baryshnikov played the army recruit court-martialed for playing cards in church who offers an infernally clever biblical base for every trick. He made a fine job of it—the tight, angular movement, incorporating lots of language-of-the-deaf gesture, suited to his natural sharpness of execution.

Still, Morris wiped the stage with him as a woman who'd been done wrong, his dark, shoulder-length curls blow-dried out to *there,* a dress with little sylph-wing sleeves making the most of his voluptuously beefy physique. Exaggerating his formidable plasticity and his erotic charisma, Morris threatened to outclass even the great movie femmes of the forties.

The news of the evening was *A Lake,* to Haydn's ravishing Horn Concerto No. 2 in D. For all the felicities of its choreography and casting (Baryshnikov paired with Kate Johnson—two small, blond figures perennially young), it's unlikely to become an important part of the Morris canon. The score is too brief for the emotional freight Morris lays upon it: suggestions of death and resurrection that owe something to Paul Taylor's *Runes* and more to our AIDS-infected times. And Morris's acute musical perception is too apparent; for once, I feel, the detractors who accuse him of mere music visualization may have a case. The piece sets up a pleasing tension between formality and impetuous buoyancy, but Morris has done all this before, to more purpose. ■

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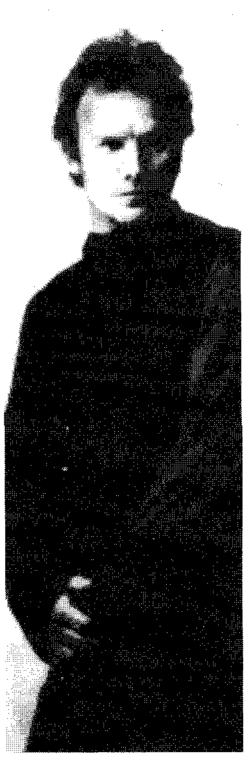

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Art/Kay Larson

TOP OF THE POP

"...This huge exhibition—the biggest and most important Pop show of a generation—is the one that will rewrite the textbooks..."

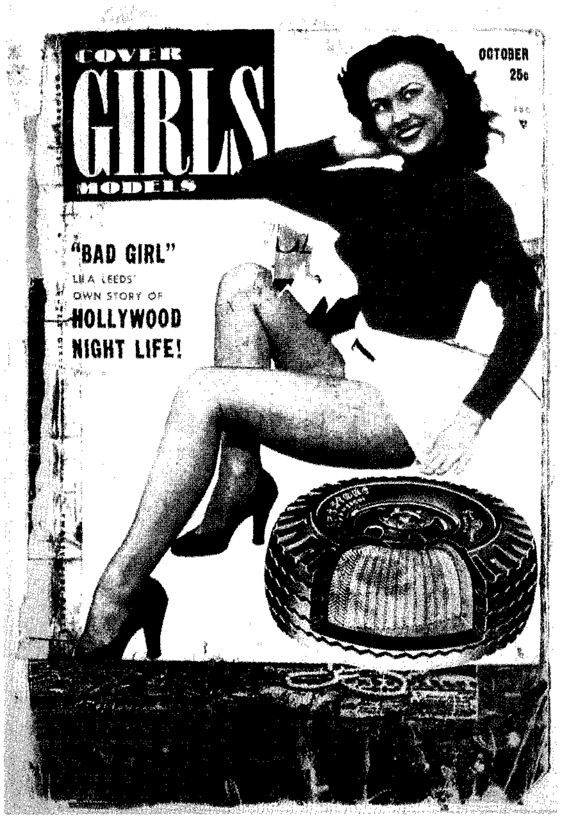
LONDON

WHAT YOU MIGHT CALL THE MOM OF ALL POP shows opened here at the Royal Academy of Arts in a fever of promotion. A custom-painted bus offered free rides to the exhibition. The BBC did an entire Saturday evening's programming after the opening. A national radio station broadcast live bands from the courtyard; one of the musicians, asked what he remembered of Pop, grudgingly pointed out that it had all happened before he was born.

Roughly 30 years old, Pop has sustained its presence into the nineties. For the aging gents who lived through it (and through the youth culture and the music scene that coincided with it), Pop hit the sixties with the force of the inevitable. Why it should be so is the topic of this huge exhibition—the biggest and most important Pop show of a generation, the one that will rewrite the textbooks. Brought in from cities as far-flung as Los Angeles and Milan, and dating from as early as 1950, the art is broadly revisionist. There are maybe half a dozen major ways, and at least that many minor ones, in which **"Pop Art"** challenges orthodoxies.

According to the usual histories, Pop in the early sixties blasted away the tired debris of Abstract Expressionism in a clatter of Campbell's-soup cans and comic-strip BLAM!s, horrifying the high-minded. That oversimplified picture is being amended by Norman Rosenthal, exhibitions coordinator of the Royal Academy, and Marco Livingstone, British art historian and Pop specialist. Rosenthal was a power behind the 1980 landmark "New Spirit in Painting" and co-organized last year's "Metropolis" in Berlin. Livingstone published a broadly defined Pop book last winter and has applied the same wide-angle lens to the job of curating this show.

At the Royal Academy, nearly all the action happens before 1965—focusing on Pop's origins. As far as I know, nobody has ever shown such a concentration of early work. Not until the fifth room do we run across two paintings of Popeye—one by Andy Warhol from 1960, the other by Roy Lichtenstein from 1961—that are usually considered seminal. Instead, the first four rooms look back on New York and London in the fifties. Jasper Johns and Robert Rauschenberg, plucking ale cans, Savarin cans, chairs, and rulers out of real life in the second half of that decade, set a pattern echoed by Jim Dine and Allan Kaprow. But even before that, Ray Johnson scavenged stills of James Dean, and the California-born Jess jumbled Dick Tracy cartoons into a series called "Tricky Cad." Movie stars, comic strips, and household objects, in other words, were no strangers to art before 1960.



PINUP GIRL: *Paolozzi's* You can't beat the Real Thing.

It's a much-debated question whether the British invented Pop—but they definitely named it. Critic and historian Lawrence Alloway, member of a popular-culture study group in the fifties, picked the word POP off the Tootsie Pop springing from the loins of the he-man in Richard Hamilton's slightly pornographic 1956 collage *Just what is it that makes today's homes so different, so appealing?* A work this famous—now in the Kunsthalle Tübingen—naturally had to be here. But it's surrounded by even earlier forays, notably the Scotsman Eduardo Paolozzi's 1950–1951 composites of girlie pictures, *Popular Mechanics* covers, and science-fiction pulp. Barely a step away from the magazine racks, *You can't beat the Real Thing* is pinup art. It's sobering to realize that the populist impulse, pre-1960, was basically shaped by the tastes of post-adolescent boys. (The girls are few indeed.)

Rosenthal, rejecting the clean, monumental look of late Pop, says he wanted to reveal Pop's underbelly, to link it with the schlock tactics of advanced consumerism. Livingstone has expanded this insight into one Great Theme describing the transnational aftermath of World War II. While Europe, including England, staggered and rebuilt, America was already massing into the first modern consumer culture. Revolutionary new products flooded ordinary life: electrified guitars, amplifiers, klieg lights, television, jets, missiles, refrigerators, instant dinners, record players. Pop was initially exhibited as "realism."

In England, the message was mixed up with the habits of the art schools, lending to the British version its flavor of giddy illustration. In the early years in London, sex and advertising, music and more sex, filtered into the work of Peter Blake, Joe Tilson, Allen Jones, Peter Phillips, Paolozzi, Patrick Caulfield, and the young David Hockney. (Three Hockney paintings about homosexual cruising are declarations of the new freedoms.)

But the British didn't invent Pop—at least, not in its true, pure type. In the fifth room, the Americans win the argument by a knockout. Warhol's Brillo and Campbell's boxes spill over the white vinyl floor. Parallel walls, beginning with the two Popeyes, present brief but forceful retrospectives of Warhol and Lichtenstein, including a multiple blue Liz and a white car crash. (Warhol looks better than anyone, with Lichtenstein placing second.) Rauschenberg's homage to JFK and the space age shares the far wall with Claes Oldenburg's plaster flag.

The difference between British and American Pop is fundamental. Rauschen-

Photograph courtesy of the Royal Academy of Arts.

berg, in the same manifesto that announced his preference for the gap between art and life, wrote, "Painting is always strongest when . . . it appears as a fact, or an inevitability, as opposed to a souvenir or arrangement." The Americans made form match facts. Rauschenberg and Warhol switched to commercial silk screens. Tom Wesselmann concocted sexy sexist bathrooms of shower curtains, toilet paper, and toiletries. Oldenburg stitched vinyl into soft sculptures. Except for Johns, whose *Double Flag* has never looked more *courant,* artists who used conventional paint (like James Rosenquist) have been left in this exhibition's limbo.

You can argue all day with some of Livingstone's selections, but British idiosyncracy at least makes for fresh discussion. Would an American Pop show have included the West Coast boys—Wayne Thiebaud, Mel Ramos, Ed Kienholz, and Ed Ruscha? Or sculptors Richard Artschwager and H. C. Westermann?

But Livingstone has to stretch himself like putty to incorporate the French Nouveaux Réalistes and the international Dada correspondence school that called itself Fluxus. Is Christo really Pop, even if he did wrap a Marilyn Monroe magazine? Is Arman in the same league as Oldenburg? Aren't the torn-poster collages of Jacques de la Villeglé and Raymond Hains closer to fifties abstract painting and the collage tradition? Where does European Dada end and Pop begin?

There are no answers in this monumental but sketchy survey, beyond a few loose "correspondences" across national boundaries. The show is on firmer ground with the Germans, especially Sigmar Polke and Gerhard Richter, who adopted Pop shortly after seeing examples of it in the early sixties. But even so, the power belongs to the British and Americans, and Livingstone returns to their strong, late work with evident relish. (Rosenquist gets his due in the end, with a huge billboard painting that justifies his grandiose scale.)

Like other exhibitions that move Heaven and Earth, this one leaves you changed. After it, you will never be able to think of Pop as just a stylistic revolt against Abstract Expressionism. Nor is it a low blow to high principles. Like all revolutions, it shares a common ground with the system it overthrew. And nobody can seriously insist that artists ignore real life in favor of "morality." Instead, the Pop artists look prescient—as excited as anyone about the neat new stuff, but also ironic about their enthusiasms. Sound familiar? That's why their attitude enthralls, long after their work has gone to rest in the textbooks.

What is Pop's legacy? In a 30-artist show at the nonprofit Serpentine Gallery in Hyde Park, Livingstone joined Julia Peyton-Jones and Andrea Schlieker, the gallery's director and assistant director, to curate a modest answer. **"Objects for the Ideal Home"** proves how impossible it is to separate Pop from Conceptualism, Minimalism, and Dada in the international stock exchange of influences.

The title is a takeoff, of course, on Richard Hamilton's . . . *today's homes. . . .* But only a rather perverse sort of dwelling would be furnished with Jeff Koons's grotesquely cute wooden bears or Louise Lawler's color photograph of Warhol's gold Marilyn on a wall in the Tremaine collection—with label. Much that is mysterious about this late post-Neo generation becomes clearer when you realize that Pop gave artists permission to quote anything. Lawler, Mike Bidlo, and the fashionable set quote the art system itself or its products. Michael Craig-Martin quotes venetian blinds, and Julian Opie does ventilation ducts: Pop via Minimalism. Most of this is harmless and faintly witty. But Koons spoke at a symposium, and I couldn't help but think that his cynicism about mass culture and his determination to manipulate it for its big-bucks rewards will ideally present him with its ultimate product: sudden oblivion. (Royal Academy of Arts; through December 15. The Serpentine; through October 20.)

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DAMON RUNYON: *At the Kentucky Derby in 1938.*

Damon Runyon, *by Jimmy Breslin. Ticknor & Fields; 410 pages; $24.95.*

UNLIKE TOO MANY BIOGRAPHIES OF WRITers, in which the only background noise is that of typewriters tapping and envelopes being slit open, Jimmy Breslin's *Damon Runyon* is full of gunfire, hit tunes, and the sounds of chorus girls' squeals and shoes. Breslin has written a portrait not only of the Broadway author but of Broadway itself, of the wiseguys, horseplayers, professional ladies, and dubiously elected representatives who make up the cast of this nonfiction *Guys and Dolls.* Or is it? For *Damon Runyon* has a plethora of stories that seem more good than true, as well as reams of ancient, suspiciously snappy conversations. On the other hand, as Breslin shows, many of Runyon's characters were lifted, nicknames and all, from the great white street he walked, so perhaps reality is just getting a bit of its own back.

Unvarnished truth never appealed to Runyon, though his own origins were colorful enough. He was born in 1880, to the proprietor of a one-man newspaper in Kansas, where the local hazards included hostile Indians, hungry wolves, and readers who would express their disagreement with .45s. But the most devastating tragedy in Runyon's early life was a domestic one. When he was eight, his mother died; her mother took away his three sisters, whom he never saw again, and his father went into a decline, condemning him to a childhood of looking through windows at other people's Christmas dinners.

On newspapers in Colorado, Runyon got to know the gamblers, scandal-makers, and sure shots (among them Bat Masterson, the original of Sky Masterson in "The Idyll of Miss Sarah Brown") whose equivalents he would write about in New York. At 31, he became a sportswriter at Hearst's New York *American,* where the aim was "to put noise into the news." When the sports editor saw his first story, signed "By Alfred Damon Runyon," he struck out a word with the comment "Only Protestants use three names," and a much more famous byline was born.

Runyon's subjects and friends—the kind you never bring home to the wife—included Owney Madden, the Leeds-born gangster who shot a rival dead on a Ninth Avenue trolley, then hit the bell because "I knew no church would ring a bell for him." There was the debonair Mayor Jimmy Walker, who won re-election in 1929 after appearing in the first filmed political advertisement. "Many, many movie houses showed the commercial between films rather than have city firemen arrive and look for violations." There were creative methods of news-gathering, such as the hunt for the girlfriend of a loudly moral married bishop: When a doorman reported that the bishop had asked a taxi driver for Amsterdam and 85th, the Hearst men simply called in one false alarm after another until firemen emptied the love nest.

There were also adventures of a romantic nature. According to Breslin, Runyon, while at the races in Juárez with Pancho Villa, was taken with a beautiful, illiterate twelve-year-old girl. He paid for seven years of convent education, after which she came to New York and became a dancer at Texas Guinan's speakeasy, then his mistress, then his second wife. Her origins were not glamorous enough for Runyon, who passed her off as a Spanish countess—a deception similar to that of the title character in "Madame La Gimp." (The marriage was not a success, as a handicapping friend of Runyon's warned when he gave him the form: "28-year-old girl versus 55-year-old man. Girl 3–5.") He didn't have to invent the plot of "Butch Minds the Baby," however—there really was a Butch who evaded the police by taking an infant along on a safecracking expedition.

These stories are so numerous and so well told that they almost make us forget we never get any closer to Runyon than he got to other people. His life was the detached one of the observer, resulting in two wives who became alcoholics, a daughter who miserably worshiped him, and a son who loathed him, saying, "He was not receptive to exchange in conversation." When he was dying of throat cancer in 1945, his second wife, who had just divorced him, refused to see him at Christmas. Still trying to write stories—he had to write everything, as he was unable to speak—he was visited by a magazine editor who explained, "I want the old Runyon." Grimly, he typed, "The old Runyon doesn't live here anymore."

The tiny bit of literary criticism Breslin goes in for makes you wish he hadn't bothered ("The short story was the best for a writer in America, where life is lived so swiftly. Years in a room overlooking an English brook produce all these interminable novels of which nobody ever reaches the end"). A more serious flaw of *Damon Runyon* is his swaggering, often crude preference for amusing thieves and even murderers over plutocrats and politicians—in other words, big-time crooks. The problem of writing about Runyon's real-life associates, rather than his quaint fictional creations, is summed up in such

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a cutely imitative sentence as "At this time, Albert [Anastasia] was causing Gravesend Bay in Brooklyn to become practically unnavigable because of all the dead bodies."

Real life is clearly as cheap to Breslin as it was to Anastasia, and moral standards operate on a sliding scale. Other writers who take money for producing what their boss or a P.R. man thinks are contemptible; when his hero trades puffs for profit, or even steals from charity, that's fine—especially if there's a joke attached. The heirs of the crooked speculator Henry Morgenthau, Breslin says, "went into saving the country and deploring corruption. Nobody returned any money." How much money, one wonders, did Breslin and his co-author, Dick Schaap, return to the families of the victims of Son of Sam from the proceeds of their disgusting and exploitive novel based on the case? *Damon Runyon* is a richly entertaining book, but instead of grappling with the contradictions raised by its subject, it simply cuddles them.

Brotherly Love, *by Pete Dexter. Random House; 274 pages; $22.*
Blue River, *by Ethan Canin. Houghton Mifflin; 222 pages; $19.95.*

THE TITLE QUALITY OF PETE DEXTER'S NOVel is singularly absent from his story, set in the city of that epithet. Peter, who loses his parents to madness and gang warfare, grows up with his uncle, another criminal, and his cousin Michael, who becomes a trigger-happy thug. Peter recoils from violence, but to affectlessness rather than aggressive virtue or even bourgeois respectability. Dexter's prose—present-tense tough sentences joined into short, taut paragraphs—is impressive at first, but gradually makes you feel as numb as Peter, what with its relentless boiled-down quality, repeated scenes of torture and killing (the lethal injection of a horse is more moving than the things men do to other men with wires and pipes and baseball bats), and a terseness that at times approaches pornography. A narrative that is hardly more than a series of incidents doesn't help.

Ethan Canin's *Blue River,* however, suffers from the opposite problem, of holding too much back. A decent family man is visited unexpectedly by his renegade brother, with whom he grew up in a gentle town on the Mississippi. The brother's presence changes nothing in the family, but prompts the narrator to a recollection of their childhood and adolescence—again, a string of anecdotes—that makes a rather limp story, especially combined with Canin's excessively careful writing, even to hedged epiphanies ("I feel the sudden, ebullient, etherous opening in my chest that is faith, perhaps, or God, or blinding light"). ■

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SALES & BARGAINS

BY LEONORE FLEISCHER

CHECK MATTE

LAZULI MAKES JEWELRY IN SCULPTURED forms with semiprecious stones, and few-of-a-kind pieces are priced less than retail here. For example, a matte-gold-tone Grecian-style necklace with onyx drops, retail $400, here $150; antique gold-tone medallion bracelet set with semiprecious stones, retail $80, here $28; matte-gold choker necklace, retail $185, here $70; many pairs of earrings, large and small, clip or post, with semiprecious stones and in wood, gold-tone, and pewter, retail $36–$150, here $10–$60. Cash only; all sales final. *Lazuli, 389 Fifth Ave., near 36th St.; suite 507 (684-5288); Tues.–Fri. noon–6 p.m.; 9/24–27.*

A MATERIAL WORLD

THOUSANDS OF BOLTS OF HOME-FURNISHING fabrics are being closed out evenings after 5 P.M. at this warehouse, at 75 percent off. (All bolts are 54 in. wide except where noted, and all are priced per yard.) Fabrics include a 45-in.-wide cotton navy screen-printed duck, retail $13, here $3.25; 45-in.-wide poly-cotton embroidered eyelet, retail $25.50, here $6.50; chinoiserie cotton floral, retail $35, here $8.50; cotton gingham striped Scotchgard from Portugal, retail $36, here $9; 48-in.-wide hand-woven pewter silk from India with cotton knit backing, retail $90, here $22. M.C., V. accepted; no checks; all sales final. *Krupnick Bros., Inc., Warehouse, 909 Rahway Avenue, Union, N.J. (908-687-1400 or 1-800-FABRICS). By car from Manhattan: Take the Lincoln Tunnel to N.J. Tpke. South, exit 14 (Newark airport); go 1.4 miles to Rte. 22 West; then 6.7 miles to Springfield Rd. Exit (Union Plaza Shopping Center); make right turn to traffic light (Mobil station); turn right onto Rahway Ave. Mon.–Fri. 5–9 p.m.; through 10/4.*

STEAK YOUR CLAIM

LET'S TALK CHICKEN, IN THE MEAT-PACKING district, sells Grade A chickens for 48 9/10 cents a pound. Now when you buy a meat package (currently 25 percent off, except for the chicken sampler), you'll also get a 4-lb. chicken free. Choose from a sampler containing 2 breasts, 2 legs, 2 wings, 2 drums, and 2 cutlets, $4.89; box of 6 New York shell steaks, 1½ in. thick, were $75, now $56.25; box of 6 prime filet mignon steaks, 1½ in. thick, were $75, now $56.25; box of 18 beef-sirloin patties, 6 oz. each, was $35, now $25.65; steak sampler includes 2 shell steaks, 2 filet mignon steaks, 2 porterhouse steaks (1¾ in. thick), 2 sirloin brochettes, 2 sirloin beef patties, was $99.99, now $75. *Let's Talk Chicken, 48 9th Ave., at 14th St. (212-24 HOURS); through 11/4.*

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.*

HEALTH'S ANGELS

THROUGH THE NONPROFIT NEW YORK LUNG Association, you can sample top-flight Manhattan health clubs. For a tax-deductible contribution of $35, you'll receive a Fitness Passport coupon book, valid through 12/15 and good for one free visit to the following clubs: Downtown: Crunch Fitness, Judith Scott's the Works, Mega Fitness; mid–East Side: Athletic Complex, Youssouf Fitness Center, Vanderbilt YMCA; mid–West Side: Broadway Dance Center, Chelsea Racquet & Fitness Club, McBurney YMCA, Molly Fox Studios; Upper East Side: Austin Adams Workout, Classfitness, East Side Fitness; Upper West Side: BodyStrength, Chuck Gemme Studios, Jeff Martin Studios, Patricia Ripley's Exercise, Steps Studio. Drop by in person or mail check or money order (no credit cards) to *Fitness Passport, New York Lung Association, 432 Park Ave. So., eighth floor, New York, N.Y. 10016 (889-3370).*

VICTOR VICTORIAN

THIS DESIGN SHOWROOM FEATURING FINE reproductions of antique furniture is usually closed to the public, but now a selection of one-of-a-kind floor samples and discontinued pieces is being closed out at much lower prices. For example, a French Provincial armchair and matching ottoman, retail $3,750 in muslin, here $1,500 in brocade fabric; Victorian smoking table, was $1,900, here $575; desk in black lacquer with black leather top and ormolu mounts, was $5,400, here $1,995; some genuine (not reproduction) Victorian papier-mâché tables inlaid with mother-of-pearl, were $3,500, here $900. Everything sold as is; checks accepted; no credit cards; all sales final; delivery additional. *Lewis Mittman, Inc., 214 E. 52nd St., fifth floor (888-5580); Fri.–Sat. 10 a.m.–5 p.m.;* and *Sun till 3 p.m.; 9/27–29.*

CHINA FILLIPS

THIS WAREHOUSE OUTLET HAS WONDERFUL buys on French Limoges, including limited quantities of very expensive porcelain dinnerware, priced in 5-piece settings. For example, St. Germain, list $95, here $47.50; Napoleon with 22K gold, list $600, here $325; Gien faience oyster plates, here $7.50 each. Porcelain dresser trays, tumblers, covered boxes, candlesticks, and soap-dish shells are here from $3.50 for a small dish to $125 for a large dresser tray. Apilco French ovenware includes covered onion-soup crocks, casseroles, soufflé dishes; also many sandwich, cake, and fruit plates (a set of 6 fruit-patterned canapé plates is $45). Checks accepted; no credit cards; all sales final. *Charles Martine Imports, Inc., 36 W. 25th St. (243-2902); Thurs.–Sat. 10 a.m.–4:30 p.m.*

TROPICA STORM

TROPICA, A RESTAURANT IN THE PAN AM Building, has a special $27-per-person 3-course dinner that if selected from the main menu would cost each person $4.25-$11.25 more. Choose from assorted sashimi, summer vegetable terrine with tomato coulis, salad of baby field greens with balsamic vinaigrette, or cold poached salmon with cucumber salad for your appetizer. For your entrée, you may pick from dishes such as seared swordfish with mango lime sauce, sautéed scallops and shrimp with lobster ginger sauce; grilled chicken marinated with jerked spices; and seared leaves of salmon. For dessert, there's Key lime pie, citrus tart, or fresh berries. The offer is available Mon.–Fri. 5–10 P.M. A.E., D.C., M.C., V. accepted; reservations necessary. *Tropica Bar and Seafood House, Pan Am Building, main floor, E. 45th St. and Vanderbilt Ave. (867-6767).*

MANHATTAN, INK

RUBBER STAMPS ARE A LOT MORE FUN THAN you might think, especially those that will imprint cats, wizards, and holiday greetings. InkaDinkaDo's catalogue is filled with stamps, plain and fancy ink pads, plus many suggestions for making cards and wrapping paper. The catalogue is usually $2, but right now it's free. You have 6 weeks after receipt of the catalogue to order anything at 15 percent off. For example, name stamps are adorned with 29 designs, including dolphins, cows, and skateboards, were $8 each, now $6.80; Wonder Wheels that roll out a stamped design, were $6, now $5.10. Write or phone for catalogue. *InkaDinkaDo Inc., Department NY, 76 South St., Boston, Mass. 02111 (617-426-3458).* ■

A Complete Entertainment Guide for Seven Days Beginning

SEPTEMBER 25

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MOVIES

THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—209 W. Houston St. (727-8110). #1—*Black Lizard*. #2—9/24–25: *A Better Tomorrow* (1986). 9/26: *Peking Opera Blues* (1987). 9/27–28: *Project A II* (1987). 9/29–30: *A Chinese Ghost Story II* (1990). 10/1–2: *The Killer* (1989). #3—*Paris is Burning*.

2. ESSEX—Grand St. at Essex St. (982-4455). *Freddy's Dead*.

3. ANGELIKA FILM CENTER—18 W. Houston St. (995-2000). #1—*Sex, Drugs, Rock & Roll*. #2—"The 23rd International Tournee of Animation." (See Museums, Societies, Etc., below for details.) #3—*Sex, Drugs, Rock & Roll*. #4—*Slacker*. #5—*La Femme Nikita*. #6—*Trust*.

4. BLEECKER MOVIE HOUSE—144 Bleecker St. bet. La Guardia Pl. and Thompson St. (777-9714). Closed.

5. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*McBain*. #2—*Freddy's Dead*.

6. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). *Thelma & Louise*.

7. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*Barton Fink*. #2—*Barton Fink*. #3—Through 9/26: *Terminator 2*. Opening 9/27: *The Fisher King*.

8. THEATRE 80—St. Marks Pl. bet. First and Second Aves. (254-7400). 9/25: *Waterloo Bridge* (1940); *Sidewalks of London* (1938). 9/26: *Woman in the Dunes* (1964); *The Face of Another* (1966). 9/27–28: *The Lady From Shanghai* (1948); *Gilda* (1946). 9/29: *The Trouble With Harry* (1955); *Life Boat* (1944). 9/30: *Kamikaze 89* (1982); *Nosferatu the Vampyre* (1979). 9/1: *Midnight* (1939); *Three Cornered Moon* (1933).

9. LOEWS VILLAGE THEATRE VII—Third Ave. at 11th St. (982-0400). #1—*The Indian Runner*. #2—*Liebestraum*. #3—*Rambling Rose*. #4—*Dead Again*. #5—*Dead Again*. Opening 9/27: *Rambling Rose*. #6—*Showdown in Little Tokyo*. #7—*Livin' Large*.

10. VILLAGE EAST—Second Ave. at 12th St. (529-6799). #1—*The Doctor*. #2—*Naked Tango; 101 Dalmations*. #3—*Where; A Matter of Degrees*. #4—*Undertow; Blood and Concrete*. #5—*The Miracle*. Opening 9/27: *Deceived*.

11. CINEMA VILLAGE Third Ave.—Third Ave. bet. 12th–13th Sts. (505-7320). "Festival of Animation 1991." (See Museums, Societies, Etc., below for details.5

12. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*Late For Dinner*. #2—*City Slickers*.

13. CINEMA VILLAGE 12th St.—12th St. east of Fifth Ave. (924-3363). *Eating*.

14. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*My Father's Glory*. #2—*Truly, Madly, Deeply*. #3—*The Pope Must Diet*. #4—*My Mother's Castle*.

14th–41st Streets

18. LOEWS 19TH STREET EAST—Broadway at 19th St. (260-8000). #1—*Robin Hood*. #2—*Terminator 2*. #3—*McBain*. #4—*City Slickers*. #5—*Late For Dinner*. Opening 9/27: *Necessary Roughness*. #6—*Terminator 2*. Opening 9/27: *The Fisher King*.

19. NEW CHELSEA—23rd St. bet. Seventh and Eighth Aves. (691-4744). #1—*Late For Dinner*. #2—*Defenseless*. #3—*Rambling Rose*. #4—*The Commitments*. #5—*The Commitments*. #6—*Rambling Rose*. #7—*Dead Again*. #8—*Boyz N the Hood*. #9—*Freddy's Dead*.

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*Hot Shots!* #2—*Undertow*. #3—*Showdown in Little Tokyo*.

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). *The Doctor*.

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *Late For Dinner*.

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*McBain*. #2—*Showdown in Little Tokyo*. #3—*Dead Again*. Opening 9/27: *Necessary Roughness*.

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *Defenseless*.

26. MURRAY HILL CINEMAS—34th St. west of 3rd Ave. (689-6548). #1—*Livin' Large*. #2—*Thelma & Louise*. #3—*Doc Hollywood*. #4—*Boyz N the Hood*. Opening 9/27: *Deceived*.

MOVIES

42nd–60th Streets

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*Livin' Large.* #2—*Freddy's Dead.*

32. LOEWS ASTOR PLAZA—44th St. west of Broadway. (869-8340). *Dead Again.* Opening 9/27: *Necessary Roughness.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—Through 9/26: *McBain.* Opening 9/27: *The Fisher King.* #2—*Terminator 2.* #3—*Hot Shots!* #4—*Defenseless.* #5—*Boyz N the Hood.* #6—Through 9/26: *Robin Hood.* Opening 9/27: *McBain.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (302-0494). *True Identity.* Through 9/26: *Deceived.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Late For Dinner.* **EMBASSY 3**—*Body Parts.* **EMBASSY 4**—*Jungle Fever; Do the Right Thing.*

37. WEST SIDE CINEMA—Seventh Ave. bet. 47th–48th Sts. (398-1720). #1—*Showdown in Little Tokyo.* #2—*Showdown in Little Tokyo.*

38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*Regarding Henry.* #2—*Child's Play 3.* #3—*An Angel at My Table.* #4—*Thelma & Louise; Double Impact.* #5—*City Slickers.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *101 Dalmations.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *The Commitments.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *McBain.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). #1—*Barton Fink.* #2—*Barton Fink.*

44. SUTTON—57th St. east of Third Ave. (759-1411). #1—*The Doctor.* #2—*Doc Hollywood.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *The Indian Runner.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Thelma & Louise.*

47. BIOGRAPH—57th St. east of Broadway (582-4582). Closed.

48. CROWN GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Hot Shots!*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Sex, Drugs, Rock & Roll.*

50. LOEWS FINE ARTS—58th St. west of Fifth Ave. (980-5656). *Dogfight.*

51. 59th STREET EAST—59th St. west of Second Ave. (759-4630). *City Slickers.* Opening 9/27: *Necessary Roughness.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Livin' Large.* #2—*Freddy's Dead.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Rambling Rose.* **CORONET**—*Barton Fink.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Defenseless.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *Paradise.* Opening 9/27: *Deceived.* **CINEMA II**—*The Naked Tango.* **CINEMA THIRD AVE.**—*Undertow.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*The Fisher King.* #2—*Terminator 2.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *The Commitments.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*Late For Dinner.* #2—*Dead Again.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *The Story of Boys and Girls.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *The Pope Must Diet.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Dead Again.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*City Slickers.* Opening 9/27: *Deceived.* #2—*Showdown in Little Tokyo.*

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*Livin' Large.* #2—*Freddy's Dead.*

61st Street and Above, West Side

79. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *The Doctor.*

80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *The Commitments.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Uranus.* #2—*Europa, Europa.* #3—*Paris is Burning.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). *Rambling Rose.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Terminator 2.* #2—*Dead Again.* #3—*Late For Dinner.* #4—*The Fisher King.* #5—*Showdown in Little Tokyo.* #6—*McBain.* Opening 9/27: *Necessary Roughness.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Defenseless.* #2—*Freddy's Dead.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Livin' Large.* #2—*Hot Shots!*

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*Showdown in Little Tokyo.* #2—*Freddy's Dead.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). $5; senior citizens $4; students and children $2.50; members free. 9/21–29: "Rare Silent Comedies From the Astoria Studio with Masters of Live Piano Accompaniment." 9/28: *Too Many Kisses* (1925), dir. Paul Sloane; *It's the Old Army Game* (1926), dir. Eddie Sutherland. 9/29: *The Show Off* (1926); *So's Your Old Man* (1926), dir. Gregory La Cava.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5650). 9/23–26: "Margaret Mead Film Festival." Documentaries covering a variety of subjects from censorship to reindeer herding.

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (505-5181). $6; students and senior citizens $5; members $4. Call for times. 9/25–28: "Films by Jean Epstein." 9/25: *La Regle du Jeu* (1939), dir. Jean Renoir. 9/26: *Triumph des Willens* (1934–35), dir. Leni Riefenstahl. 9/27–28: "Classics of the Twenties." 9/28: "Films of Harry Smith." 9/29: The Education Project presents *Babar, the Elephant.* Free Admission. 9/29: *Olympia* (1938), dir. Leni Riefenstahl; "Films by Sidney Peterson." 9/29–10/27: "Camera on the Couch." A film and lecture series about the cinematic representation of psychoanalysis. 9/29: *Marnie* (1964), dir. Alfred Hitchcock.

ARTISTS SPACE—223 W. Broadway (226-3970). Free. 9/26–11/9: "Urban Space/The City as Place." A selection of recent film and videotapes about the urban environment and urban activism.

BROOKLYN CENTER CINEMA—Whitman Theatre, Nostrand Ave. and Ave. H, Brooklyn (Brooklyn College campus) (718-780-5295). $5; senior citizens, students, and children $4. Call for times. 9/27–30: *Akira,* dir. Katsuhiro Otomo.

THE FESTIVAL OF ANIMATION 1991—Cinema Village Third Ave., Third Ave. bet. 12th and 13th St. (505-7320). Beg. 8/30: An anthology of award-winning shorts including *Creature Comforts* by dir. Nick Parks, *Grasshopper* by dir. Bruno Buzzetto and Richard Denti, and others.

INTERNATIONAL TOURNEE OF ANIMATION—Angelika Film Center, 18 W. Houston St. (995-2000). A collection of 19 previously unreleased animation shorts using the latest in computer animation and more traditional methods of animation, assembled by producer Terry Thoren.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. Ongoing series: Through 10/1: "Junction and Journey: Trains and Film."

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $6; members and students $4; senior citizens $3.50; under sixteen $2.50. Cinema #1: 9/20–10/3: *Trust* (1991). Dir. Hal Hartley will be present 9/29 at 4. Cinema #2: 9/24–25: *Blood in the Face* (1991), Directors Kevin Rafferty (Tues. only) and Ann Bohlen (Weds. only) will be present. 9/26: *October* (1928), dir. Sergei Eisenstein. 9/27–10/3: *An Angel at my Table* (1990).

NEW YORK FILM FESTIVAL—Alice Tully Hall, Lincoln Center, Broadway at 65th St. (362-1911). 9/20–10/6. Tickets $7–$10; opening and closing night $15–$20; available in advance at box office. 9/26 at 9:15: *Inventory* (1989, Germany/Poland), dir. Krzysztof Zanussi. 9/25 at 6:15: *The Other Eye* (1991, Austria), dir. Johanna Heer. 9/25 at 9: *Jacquot de Nantes* (1991, France), dir. Agnès Vardas. 9/26 at 6:15, 28 at 9: *The Adjuster* (1991, Canada), dir. Atom Egoyan. 9/27 at 6:15, 9/28 at 2:45: *Woman of the Port* (1991, Mexico/USA), dir. Arturo Ripstein. 9/27 at 9:15, 9/28 at midnight: *My Own Private Idaho* (1991, USA), dir. Gus Van Sant, Jr. 9/28 at 12:30: *A Room in Town* (1982, France), dir. Jacques Demy. 9/28 at 5:45, 9/29 at 1:30: *Prospero's Books* (1991, Great Britain/Netherlands), dir. Peter Greenaway. 9/29 at 4:30: *Locked-Up Time* (1991, Germany), dir. Sibylle Schönemann. 9/29 at 7:15, 10/2 at 11:15: *Beauty and the Beast* (1991), dir. Gary Trousdale and Kirk Wise. 9/29 at 9:30, 9/30 at 6:15: *Life on String* (1991, China/Great Britain/Germany), dir. Chen Kaige. 9/30 at 9:15, 10/1 at 6:15: *The Rapture* (1990, USA), dir. Michael Tolkin. 9/1 at 9:15: "Avant Garde Visions." Including *Flaming Creatures* (1962, USA), dir. by Jack Smith, *The Making of "Monsters"* (1991, Canada), dir. John Greyson, and *Opening the Nineteenth Century: 1896* (1990, USA), dir. Ken Jacobs.

PUBLIC THEATER—425 Lafayette St. (598-7171). $6; senior citizens and students $5. Call for showtimes. 9/20–10/4: *Blade Runner,* dir. Ridley Scott.

SNUG HARBOR CULTURAL CENTER—1000 Richmond Terrace, Staten Island (718-448-2500). $5; members/advance $4. 9/28: *West of Zanzibar* (1928).

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Livin' Large.* #2—*Showdown in Little Tokyo.* #3—*Freddy's Dead.*

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*The Commitments.* #2—*Livin' Large.* #3—*Late For Dinner.* #4—*Freddy's Dead.* #5—*McBain.* #6—*Dead Again.* #7—*True Identity.* #8—*Showdown in Little Tokyo.* #9—*Freddy's Dead.*

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*The Doctor.* #2—*McBain.* #3—*Freddy's Dead.* #4—Through 9/26: *Defenseless; Hot Shots!* Beg. 9/27: *The Fisher King.*

156. KENT—E. 167th St. nr. Grand Concourse (538-4000). *Freddy's Dead.*

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Showdown in Little Tokyo.* #2—*Freddy's Dead.* #3—*McBain.* #4—*Dead Again.*

158. CONCOURSE PLAZA—E. 164th St. nr. Grand Concourse (588-8800). #1—*Freddy's Dead.* #2—*Livin' Large.* #3—*Bingo; Terminator 2.* #4—*Livin' Large.* #5—*Showdown in Little Tokyo.* #6—*Child's Play 3.* #7—*McBain.* #8—*Freddy's Dead.* #9—*Late For Dinner.* #10—*Dead Again.*

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160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9037). #1—*Hot Shots!* #2—*Child's Play 3.* #3—*McBain.* #4—*Boyz N the Hood.* #5—*Bingo; The Naked Gun 2½.* #6—*Terminator 2.* #7—*True Identity; Double Impact.* #8—*Dead Again.* #9—*Late For Dinner.* #10—*Showdown in Little Tokyo.* #11—*Livin' Large.* #12—*Freddy's Dead.* #13—*Double Impact.* #14—*Hot Shots!; Freddy's Dead.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Dead Again.* #2—*The Commitments.* #3—*The Doctor.* #4—*Showdown in Little Tokyo.* #5—*Hot Shots!* #6—*Double Impact.* #7—*City Slickers.* #8—*Late For Dinner.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Barton Fink.* #2—*Dead Again.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Livin' Large.* #2—*Showdown in Little Tokyo.* #3—*Freddy's Dead.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Terminator 2; Paris is Burning.* #2—*Double Impact; Europa, Europa.* #3—*Bingo; The Story of Boys and Girls.* #4—*Late For Dinner.* #5—*The Commitments.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Freddy's Dead.* #2—*Showdown in Little Tokyo.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Freddy's Dead.* #2—*Terminator 2.* #3—*Livin' Large.* #4—*McBain.* #5—*Child's Play 3.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Freddy's Dead.* #2—*Freddy's Dead.* #3—*Livin' Large.* #4—*McBain.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Child's Play 3.* #2—*Hot Shots!; True Identity.* #3—*Livin' Large.* #4—*Showdown in Little Tokyo.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Dead Again.* #2—*McBain.* #3—*Late For Dinner.* #4—*The Commitments.* #5—*Freddy's Dead.*

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*The Doctor.* #2—*Dead Again.*

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Dead Again.* #2—*Robin Hood.* #3—*Thelma & Louise.*

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Freddy's Dead.* #2—*Showdown in Little Tokyo.* #3—*McBain.* #4—*Late For Dinner.*

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*Freddy's Dead.* #2—*Freddy's Dead.* #3—*Livin' Large.* #4—*McBain.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Terminator 2.* #2—Through 9/26: *McBain.* Beg. 9/27: *Necessary Roughness.* #3—*Barton Fink.* #4—*Hot Shots!* #5—*The Commitments.* #6—*Late For Dinner.* #7—Through 9/26: *Defenseless.* Beg. 9/27: *The Fisher King.* #8—*Dead Again.* #9—Through 9/26: *Robin Hood; Pure Luck.* Beg. 9/27: *Rambling Rose.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*Dead Again.* #2—*Freddy's Dead.* #3—*Child's Play 3.* #4—*Livin' Large.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Livin' Large.* #2—*McBain.* #3—*Showdown in Little Tokyo.* #4—*Freddy's Dead.* #5—*Child's Play 3.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Late For Dinner.* #2—Through 9/26: *McBain.* Beg. 9/27: *Necessary Roughness.* #3—*Showdown in Little Tokyo.* #4—*Freddy's Dead.* #5—Through 9/26: *Hot Shots!; Terminator 2.* Beg. 9/27: *The Fisher King.* #6—*Dead Again.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*The Doctor.* #2—*Showdown in Little Tokyo.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*The Commitments.* #2—Through 9/26: *Defenseless; Hot Shots!* Beg. 9/27: *The Fisher King.* #3—

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Through 9/26: *McBain*. Beg. 9/27: *Deceived*. #4—*Dead Again*.

303. CORONA—PLAZA—(639-7722). #1—*Freddy's Dead*.

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Freddy's Dead*. #2—*Dead Again*. #3—*Late For Dinner*. #4—Through 9/26: *McBain*. Beg. 9/27: *Necessary Roughness*. #5—*Terminator 2*. #6—*The Commitments*. #7—*Hot Shots!*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Freddy's Dead*. #2—*The Naked Gun 2½*. #3—*True Identity*. #4—*Regarding Henry*.

306. FLUSHING—MAIN STREET—(268-3636). #1—*Dead Again*. #2—*Showdown in Little Tokyo*. #3—*The Doctor*. #4—*Europa, Europa*.

307. FLUSHING—UA QUARTET—(359-6777). #1—*Livin' Large*. #2—*Freddy's Dead*. #3—*Late For Dinner*. #4—Through 9/26: *Robin Hood*. Beg. 9/27: *Necessary Roughness*.

308. FLUSHING—UTOPIA—(454-2323). #1—*Dead Again*. #2—*The Doctor*.

309. FOREST HILLS—CINEMART—(261-2244). #1—*101 Dalmations; Europa, Europa*. #2—*Robin Hood; Paris is Burning*.

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Livin' Large*. #2—*Showdown in Little Tokyo*. #3—Through 9/26: *The Doctor*. Beg. 9/27: *The Fisher King*.

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—Through 9/26: *Hot Shots!; Doc Hollywood*. Beg. 9/27: *Rambling Rose*. #2—*Barton Fink*.

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *Dead Again*.

313. FOREST HILLS—MIDWAY—(261-8572). #1—*Late For Dinner*. #2—*Terminator 2*. #3—*The Commitments*. #4—*McBain*.

314. FRESH MEADOWS—CINEMA 5—(357-9100). #1—*McBain*. #2—*Livin' Large*. #3—*Freddy's Dead*. #4—*Freddy's Dead*. #5—*Hot Shots!*

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Late For Dinner*. #2—*Terminator 2*. #3—*The Commitments*. #4—*The Commitments*. #5—*Barton Fink*. #6—*Barton Fink*. #7—*Dead Again*.

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Showdown in Little Tokyo*. #2—Through 9/26: *Dead Again*. Beg. 9/27: *Necessary Roughness*.

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Freddy's Dead*. #2—*Livin' Large*. #3—*McBain*.

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Showdown in Little Tokyo*. #2—*McBain*. #3—Through 9/26: *Terminator 2*. Beg. 9/27: *Necessary Roughness*.

319. OZONE PARK—CROSSBAY II—(641-5330). #1—*Child's Play 3*. #2—Through 9/26: *Double Impact; Hot Shots!* Beg. 9/27: *Deceived*. #3—*Late For Dinner*. #4—Through 9/26: *The Commitments*. Beg. 9/27: *The Fisher King*. #5—*Freddy's Dead*. #6—*Freddy's Dead*. #7—*Dead Again*.

320. REGO PARK—DRAKE—(457-4002). *City Slickers*.

321. FLORAL PARK—NORTH SHORE TOWERS—(229-7702). #1—*The Miracle; Defenseless*.

322. SUNNYSIDE—CENTER—(784-3050). #1—*Double Impact*. #2—*The Doctor*.

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Livin' Large*. #2—*McBain*.

401. NEW DORP—HYLAN—(351-6601). #1—*Freddy's Dead*. #2—*Dead Again*.

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Freddy's Dead*. #2—Through 9/26: *Freddy's Dead*. Beg. 9/27: *Rambling Rose*. #3—*Dead Again*. #4—Through 9/26: *Hot Shots!* Beg. 9/27: *The Fisher King*. #5—*The Commitments*. #6—*Showdown in Little Tokyo*. #7—*Late For Dinner*. #8—*McBain*. #9—Through 9/26: *Robin Hood; Double Impact*. Beg. 9/27: *Necessary Roughness*. #10—*Terminator 2*.

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Freddy's Dead*. #2—*Boyz N the Hood; Bingo*.

501. BELLMORE—MOVIES—(783-7200). *Defenseless*.

502. BETHPAGE—MID-ISLAND—(796-7500). *Defenseless; 101 Dalmations*.

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Late For Dinner*. #2—*Showdown in Little Tokyo*. #3—*McBain*. #4—*Freddy's Dead*. #5—*The Commitments*. #6—*Defenseless; Hot Shots!*

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*Regarding Henry*. #2—*Doc Hollywood*. #3—*Robin Hood*. #4—*Thelma & Louise; Child's Play 3*.

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Late For Dinner*. #2—*Freddy's Dead*. #3—*Dead Again*. #4—*Terminator 2*. #5—*Showdown in Little Tokyo*. #6—*The Doctor*. #7—*The Commitments*. #8—*Defenseless*.

506. GLEN COVE—GLEN COVE—(671-6668). #1—*Double Impact; Defenseless*. #2—*McBain*. #3—*McBain*. #4—*Hot Shots!; Pure Luck*. #5—*Showdown in Little Tokyo; Freddy's Dead*. #6—*Dead Again*.

507. GREAT NECK—SQUIRE—(466-2020). #1—*McBain*. #2—*Freddy's Dead*. #3—Through 9/26: *Hot Shots!* Beg. 9/27: *Necessary Roughness*.

509. HICKSVILLE—HICKSVILLE—(931-6085). #1—*Doc Hollywood*. #2—*City Slickers*.

510. LAWRENCE—LAWRENCE—(371-0203). #1—*McBain*. #2—*Freddy's Dead*. #3—*Livin' Large*.

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Robin Hood; 101 Dalmations*. #2—*Everybody's Fine; Bingo; City Slickers*.

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*Terminator 2*. #2—*Dead Again*. #3—*Regarding Henry*. #4—*Livin' Large*. #5—*The Doctor*. #6—*Thelma & Louise*.

513. LONG BEACH—PARK AVENUE—(432-0576). #1—*Defenseless; Bingo*. #2—*The Doctor*.

514. LYNBROOK—LYNBROOK—(593-1033). #1—*McBain*. #2—*Barton Fink*. #3—*The Commitments*. #4—*Freddy's Dead*. #5—*Hot Shots!* #6—Through 9/26: *Terminator 2; Defenseless*. Beg. 9/27: *The Fisher King*.

515. MALVERNE—TWIN—(599-6966). #1—*Everybody's Fine*. #2—*Tatie Danielle*.

516. MANHASSET—MANHASSET—(627-7887). #1—*Barton Fink*. #2—Through 9/26: *Terminator 2*. Beg. 9/27: *The Fisher King*. #3—*Dead Again*.

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Late For Dinner*. #2—*Showdown in Little Tokyo*. #3—*McBain*. #4—*The Commitments*. #5—Through 9/26: *Hot Shots!* Beg. 9/27: *Deceived*. #6—Through 9/26: *Terminator 2*. Beg. 9/27: *The Fisher King*. #7—*Freddy's Dead*. #8—*Dead Again*. #9—Through 9/26: *Doc Hollywood*. Beg. 9/27: *Necessary Roughness*.

519. MERRICK—MERRICK TWIN—(546-1270). #1—*Dead Again*. #2—*Robin Hood*.

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*The Doctor*. #2—*Freddy's Dead*.

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Thelma & Louise*. #2—*Livin' Large*.

522. PORT WASHINGTON—MOVIES—(944-6200). #1—*Bingo; Regarding Henry*. #2—*Freddy's Dead*. #3—*Livin' Large*. #4—*Boyz N the Hood; Thelma & Louise*. #5—*Hot Shots!* #6—*Paris Is Burning*. #7—*The Story of Boys and Girls*.

523. SOUNDVIEW CINEMAS—(944-3900). #1—*The Commitments*. #2—*City Slickers; 101 Dalmations*. #3—*McBain*. #4—*Late For Dinner*. #5—*Defenseless*. #6—*The Doctor*.

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*101 Dalmations; Regarding Henry*. #2—*City Slickers*. #3—*The Doctor*. #4—*Doc Hollywood; Pure Luck*. #5—*Dead Again*.

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Showdown in Little Tokyo*. #2—*Late For Dinner*.

526. ROSLYN—ROSLYN—(621-8488). #1—*Late For Dinner*. #2—*The Doctor*.

527. SYOSSET—SYOSSET—(921-5810). #1—*Late for Dinner*. #2—*The Commitments*. #3—Through 9/26: *Hot Shots!; Terminator 2. Dead Again*.

528. SYOSSET—UA CINEMA 150—(364-0700). Through 9/26: *Dead Again*. Beg. 9/27: *The Fisher King*.

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Mobsters; Double Impact*. #2—*Livin' Large*. #3—*Double Impact*. #4—*McBain*. #5—*Showdown in Little Tokyo*. #6—*Freddy's Dead*. #7—*True Identity*. #8—*Hot Shots!; The Naked Gun 2½*. #9—*Terminator 2*. #10—*Child's Play 3*. #11—*Jungle Fever; Bingo*. #12—*Boyz N the Hood*. #13—*Freddy's Dead; Livin' Large*.

532. WESTBURY—DRIVE-IN—(334-3400). #1—*Showdown in Little Tokyo*. #2—Through 9/26: *McBain*. Beg. 9/27: *Necessary Roughness*. #3—*Freddy's Dead*.

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Late For Dinner*. #2—*The Doctor*. #3—*Dead Again*. #4—*Pure Luck; Doc Hollywood*. #5—*The Commitments*. #6—*Robin Hood*.

534. WESTBURY—WESTBURY—(333-1911). #1—*Europa, Europa*. #2—*My Father's Castle*.

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Late For Dinner*. #2—*Terminator 2*. #3—Through 9/26: *Defenseless; Hot Shots!* Beg. 9/27: *The Fisher King*.

601. BABYLON—SOUTH BAY—(587-7676). #1—*Bingo; The Doctor*. #2—*McBain*. #3—*Freddy's Dead*. #4—*City Slickers*.

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Dead Again*. #2—*Showdown in Little Tokyo*.

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Doc Hollywood*. #2—*Bingo; City Slickers*. #3—*Freddy's Dead*. #4—*Livin' Large*. #5—*Terminator 2*. #6—*Hot Shots!* #7—*Robin Hood*. #8—*The Doctor*. #9—*Double Impact; Defenseless*. #10—*Showdown in Little Tokyo*. #11—*Late For Dinner*. #12—*The Commitments; Dead Again; McBain*.

608. COMMACK—MULTIPLEX—(462-6953). #1—*The Commitments*. #2—*McBain*. #3—*Freddy's Dead*. #4—*Late For Dinner*. #5—*Freddy's Dead*. #6—*Double Impact; Doc Hollywood*. #7—*Livin' Large*. #8—*Showdown in Little Tokyo*. #9—*Terminator 2; Dead Again*. #10—*Defenseless; Robin Hood*. #11—*Pure Luck; City Slickers*. #12—*Barton Fink; The Doctor*.

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Late For Dinner*. #2—*Showdown in Little Tokyo*. #3—*Livin' Large*. #4—*McBain*. #5—*Freddy's Dead*. #6—*Dead Again*. #7—Through 9/26: *Terminator 2; Necessary Roughness*. #8—Through 9/26: *The Doctor*. Beg. 9/27: *Deceived*. #9—*The Commitments*. #10—Through 9/26: *Hot Shots!* Beg. 9/27: *The Fisher King*.

611. CORAM—PINE—(698-6442). #1—*City Slickers*. #2—*Robin Hood*. #3—*Regarding Henry*. #4—*Doc Hollywood*.

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Late For Dinner*. #2—*The Commitments*. #3—*Dead Again*. #4—Through 9/26: *Barton Fink*. Beg. 9/27: *The Fisher King*. #5—Through 9/26: *Doc Hollywood*. Beg. 9/27: *Rambling Rose*.

613. ELWOOD—ELWOOD—(499-7800). #1—*Terminator 2*. #2—*The Doctor*.

616. HUNTINGTON—SHORE—(421-5200). #1—*Barton Fink*. #2—*The Commitments*. #3—*Late For Dinner*. #4—*Defenseless*.

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617. HUNTINGTON STATION—WHITMAN—(423-1300). *Dead Again.*

618. ISLIP—ISLIP—(581-5200). #1—*Freddy's Dead.* #2—*Showdown in Little Tokyo.* #3—*McBain.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). #1—*101 Dalmations; City Slickers.* #2—*Defenseless; Hot Shots!* #3—*The Commitments.* #4—*Late For Dinner.*

620. LINDENHURST—LINDENHURST—(957-5400). Through 9/26: *Delirious.* Beg. 9/27: *Pure Luck.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Defenseless.* #2—*Freddy's Dead.* #3—*City Slickers.* #4—*Hot Shots!* #5—*Late For Dinner.* #6—*Pure Luck.* #7—*Regarding Henry.* #8—*Double Impact; Doc Hollywood.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 9/26: *Delirious.* Beg. 9/27: *Pure Luck.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Late For Dinner.* #2—*Showdown in Little Tokyo.* #3—*Livin' Large.* #4—*McBain.* #5—*Freddy's Dead.* #6—Through 9/26: *Hot Shots!* Beg. 9/27: *Necessary Roughness.* #7—*Dead Again.* #8—Through 9/26: *Defenseless.* Beg. 9/27: *The Fisher King.* #9—Through 9/26: *Doc Hollywood.* Beg. 9/27: *Deceived.* #10—*Pure Luck.* #11—*The Commitments.* #12—*City Slickers.* #13—Through 9/26: *Terminator 2.* Beg. 9/27: *The Super.*

627. PORT JEFFERSON—TWIN—(928-6555). #1—*Everybody's Fine.* #2—*Late For Dinner.*

630. SAG HARBOR—SAG HARBOR—(725-0010). *The Story of Boys and Girls.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*Freddy's Dead.* #2—*The Doctor.* #3—*Defenseless.*

633. SMITHTOWN—SMITHTOWN—(265-1551). Through 9/26: *Delirious.* Beg. 9/27: *Pure Luck.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Showdown in Little Tokyo.* #2—*McBain.* #3—*Freddy's Dead.* #4—*The Doctor.* #5—Through 9/26: *City Slickers; Terminator 2.* Beg. 9/27: *Necessary Roughness.*

635. STONY BROOK—LOEWS—(751-2300). #1—*Freddy's Dead.* #2—*McBain.* #3—*Dead Again.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Double Impact; The Doctor.* #2—*Doc Hollywood; City Slickers.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*McBain.* #2—*Dead Again.*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). Through 9/26: *Defenseless; Hot Shots!*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Europa, Europa.* #2—*Dead Again.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*The Commitments.* #2—*Barton Fink.* #3—Through 9/26: *The Doctor.* Beg. 9/27: *The Fisher King.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Late For Dinner.* #2—*Dead Again.*

704. HARRISON—CINEMA—(835-9800). *Robin Hood.*

705. HARTSDALE—CINEMA—(428-2200). #1—*Showdown in Little Tokyo.* #2—*Freddy's Dead.* #3—*The Doctor.* #4—*The Commitments.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Livin' Large.* #2—*Freddy's Dead.* #3—*Late For Dinner.* #4—*Freddy's Dead.* #5—*Doc Hollywood.* #6—*Dead Again.* #7—*Bingo; Terminator 2.* #8—*Hot Shots!* #9—*Barton Fink.* #10—*The Commitments.*

707. LARCHMONT—PLAYHOUSE—(834-3001). Through 9/26: *City Slickers.* Beg. 9/27: *The Fisher King.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*The Commitments.* #2—*Freddy's Dead.* #3—*Late For Dinner.* #4—*Showdown in Little Tokyo.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*The Commitments.* #2—*Freddy's Dead.* #3—*Late For Dinner.* #4—*The Doctor.* #5—*Livin' Large.*

714. PEEKSKILL—BEACH—(737-6262). #1—*City Slickers.* #2—*Regarding Henry.* #3—*The Doctor.* #4—*Terminator 2; Double Impact.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Livin' Large.* #2—*McBain.* #3—*Freddy's Dead.*

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#4—Dead Again.

716. PELHAM—PICTURE HOUSE—(738-3160). *Terminator 2; Double Impact.*

718. RYE—RYE RIDGE—(939-8177). #1—*Dead Again.* #2—*Europa, Europa.*

719. SCARSDALE—FINE ARTS—(723-6699). *Barton Fink.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Livin' Large.* #2—*City Slickers.* #3—*McBain.* #4—*Defenseless; Double Impact.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Dead Again.* #2—*Freddy's Dead.* #3—*Showdown in Little Tokyo.* #4—*Terminator 2; Hot Shots!* #5—*Late For Dinner.* #6—Through 9/26: *Doc Hollywood.* Beg. 9/27: *Necessary Roughness.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*Hot Shots!* #2—*Late For Dinner.* #3—*Showdown in Little Tokyo.* #4—*The Commitments.* #5—Through 9/26: *Terminator 2.* Beg. 9/27: *The Fisher King.* #6—*Robin Hood.* #7—*Doc Hollywood.*

Rockland County

753. NANUET—MOVIES—(623-0211). #1—*Doc Hollywood.* #2—*Robin Hood.* #3—*The Doctor.* #4—*Hot Shots!* #5—*City Slickers.*

755. NEW CITY—CINEMA 6—(634-5100). #1—*The Doctor.* #2—*Late For Dinner.* #3—*Dead Again.* #4—*City Slickers.* #5—*Boyz N the Hood.* #6—*Doc Hollywood.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Freddy's Dead.* #2—*Showdown in Little Tokyo.*

757. NYACK—CINEMA EAST—(358-6631). *Doc Hollywood.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*The Commitments.* #2—*Terminator 2.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Freddy's Dead.*

762. SPRING VALLEY—PIX—(425-1132). #1—*Robin Hood; Defenseless.* #2—*Double Impact.*

764. LAFAYETTE—(357-6030). *The Doctor.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). #1—*City Slickers.* #2—*Livin' Large.*

801. DANBURY CINE—(743-2200). #1—*Dead Again.* #2—*The Commitments.* #3—*The Doctor.*

802. DANBURY—CINEMA—(748-2923). #1—*Late For Dinner.* #2—*Boyz N the Hood.*

803. DANBURY—PALACE—(748-7496). #1—*Showdown in Little Tokyo.* #2—*Freddy's Dead.* #3—*McBain.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*City Slickers.* #2—*Late For Dinner.*

807. GREENWICH—CINEMA—(869-6030). #1—*Regarding Henry.* #2—*The Story of Boys and Girls.*

808. GREENWICH—PLAZA—(869-4030). #1—*Dead Again.* #2—*Barton Fink.* #3—*The Commitments.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—Through 9/26: *The Doctor.* Beg. 9/27: *The Fisher King.* #2—*Hot Shots!*

810. NORWALK—CINEMA—(838-4504). #1—*Freddy's Dead.* #2—*Showdown in Little Tokyo.*

813. SOUTH NORWALK—SONO—(866-9202). 9/24–10/7: *My Father's Glory* (1991).

815. STAMFORD—AVON—(324-9205). #1—*Freddy's Dead.* #2—*Showdown in Little Tokyo.*

816. STAMFORD—CINEMA—(324-3100). #1—*Hot Shots!* #2—*Terminator 2.* #3—*Late For Dinner; The Doctor.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*101 Dalmations.* #2—*City Slickers; Doc Hollywood.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Terminator 2.* #2—*Child's Play 3; Double Impact.* #3—Through 9/26: *Doc Hollywood.* Beg. 9/27: *Deceived.* #4—Through 9/26: *Freddy's Dead.* Beg. 9/27: *Necessary Roughness.* #5—*Hot Shots!* #6—*Double Impact.*

819. TRUMBULL—CINEMA—(374-0462). #1—*Livin' Large.* #2—*Dead Again.* #3—*Freddy's Dead.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*Dead Again.* #2—*The Story of Boys and Girls.* #3—*Barton Fink.* #4—*The Commitments.*

821. WESTPORT—POST—(227-0500). *The Doctor.*

822. WILTON—CINEMA—(762-5678). *Boyz N the Hood.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). #1—*McBain.* #2—*Freddy's Dead.* #3—*Dead Again; Double Impact.* #4—*Robin Hood; Don't Tell Mom the Babysitter's Dead.* #5—*Child's Play 3.*

901. JERSEY CITY—HUDSON CINEMA 4—(435-9110). #1—*Livin' Large.* #2—*Freddy's Dead.* #3—*McBain.* #4—*Child's Play 3.*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*McBain.* #2—*Terminator 2.* #3—*Late For Dinner.* #4—*Freddy's Dead.* #5—*Freddy's Dead.* #6—*Showdown in Little Tokyo.* #7—*Dead Again.* #8—*Hot Shots!; Double Impact.* #9—*Livin' Large.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Livin' Large.* #2—*Hot Shots!* #3—*Child's Play 3.* #4—*Mobsters.* #5—*McBain.* #6—*Late For Dinner.* #7—*The Commitments.* #8—*Robin Hood.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Terminator 2.* #2—*Double Impact.* #3—*Showdown in Little Tokyo.* #4—*Dead Again.* #5—*Freddy's Dead.* #6—*The Doctor.*

906. GUTTENBERG—GALAXY TRIPLEX—(854-6540). #1—*Defenseless.* #2—*Hot Shots!* #3—*Boyz N the Hood.*

907. WEST NEW YORK—MAYFAIR—(865-2010). Closed for renovations.

908. UNION CITY—SUMMIT THEATER—(865-2886). #1—*Boyz N the Hood; True Identity.* #2—*Bingo; Defenseless.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). Closed for screening.

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Freddy's Dead.* #2—*Livin' Large.*

912. CEDAR GROVE—CINEMA 23—(857-0877). #1—*Dead Again.* #2—*The Commitments.* #3—*Robin Hood.* #4—*Boyz N the Hood.* #5—*Freddy's Dead; Terminator 2; Bingo.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Barton Fink.* #2—*Defenseless.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Europa, Europa.* #2—*The Doctor.* #3—*McBain.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Showdown in Little Tokyo.* #2—*Boyz N the Hood.* #3—*Child's Play 3; 101 Dalmations.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Barton Fink.* #2—*Late For Dinner.* #3—Through 9/26: *City Slickers.* Beg. 9/27: *The Fisher King.*

922. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Freddy's Dead.* #2—*Dead Again.* #3—*The Commitments.*

AREA CODE 908

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *City Slickers; Double Impact.*

931. CRANFORD—CRANFORD—(276-9120). #1—*McBain.* #2—*City Slickers.*

932. ELIZABETH—ELMORA—(352-3483). *Hot Shots!*

933. LINDEN—LINDEN FIVE—(925-9787). #1—*Freddy's Dead.* #2—*Doc Hollywood.* #3—*Regarding Henry.* #4—*McBain; Child's Play 3.* #5—*Hot Shots!; Bingo.*

934. ROSELLE PARK—NEW PARK—(241-2525). #1—*Dead Again.* #2—*The Doctor.* #3—*Freddy's Dead.* #4—*Late For Dinner.* #5—*The Commitments.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Europa, Europa.*

936. UNION—UNION—(686-4373). #1—*Dead Again.* #2—*Late For Dinner.*

937. WESTFIELD—RIALTO—(232-1288). #1—*Barton Fink.* #2—Through 9/26: *Terminator 2; Hot Shots!* Beg. 9/27: *The Fisher King.* #3—*Late For Dinner.*

938. WESTFIELD—TWIN—(654-4720). #1—*The Doctor.* #2—*Robin Hood; 101 Dalmations.*

AREA CODE 201

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). #1—*Late For Dinner.* #2—*Showdown in Little Tokyo.* #3—*Freddy's Dead.* #4—*McBain.* #5—*Hot Shots!; Double Impact.*

951. CLOSTER—CLOSTER—(768-8800). *Dead Again.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Dead Again.* #2—*Thelma & Louise.* #3—*Freddy's Dead.* #4—*Terminator 2.*

953. EMERSON—QUAD—(261-1000). #1—*Freddy's Dead.* #2—*Dead Again; Terminator 2.* #3—*Boyz N the Hood.* #4—*101 Dalmations.*

956. FORT LEE—LINWOOD—(944-6900). #1—*Showdown in Little Tokyo.* #2—*The Commitments.*

958. OAKLAND—TWIN—(337-4478). #1—*Mobsters.* #2—*Hot Shots!*

959. PARAMUS—CINEMA 35—(845-5070). *Defenseless.*

960. PARAMUS—BERGEN MALL—(845-4449). *Robin Hood.*

961. PARAMUS—ROUTE 4—(487-7909). #1—*Barton Fink.* #2—*Barton Fink.* #3—*Late For Dinner.* #4—*The Commitments.* #5—*McBain.* #6—*The Commitments.* #7—*Dead Again.* #8—*The Doctor.* #9—*Terminator 2.* #10—*Hot Shots!*

962. PARAMUS—ROUTE 17—(843-3830). #1—*Livin' Large.* #2—*Showdown in Little Tokyo.* #3—*Freddy's Dead.*

963. OAKLAND—TWIN—(337-4477). #1—*Mobsters.* #2—*Hot Shots!*

964. RAMSEY—LOEWS INTERSTATE—(327-0158). #1—*Robin Hood.* #2—*Freddy's Dead.*

965. RIDGEFIELD—PARK 10—(440-6661). #1—*City Slickers.* #2—*McBain; Double Impact.* #3—*The Commitments.* #4—*Hot Shots!* #5—*Freddy's Dead.* #6—*The Doctor.* #7—*Showdown in Little Tokyo.* #8—*Late For Dinner.* #9—*Dead Again.* #10—*Livin' Large.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). #1—*Hot Shots!*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Dead Again.* #2—*Hot Shots!* #3—*The Commitments.* #4—*Late For Dinner.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*101 Dalmations; Problem Child 2.* #2—*True Identity; Robin Hood; Hot Shots!*

969. TEANECK—MOVIE CITY—(836-3334). #1—*Freddy's Dead.* #2—*Doc Hollywood; Regarding Henry.* #3—*City Slickers; Life Stinks.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*Europa, Europa.* #2—*The Commitments.* #3—*The Doctor.* #4—*Thelma & Louise; Bingo.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-8020). #1—*The Doctor.* #2—*City Slickers; Thelma & Louise.* #3—*Bingo.*

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BRIEF MOVIE REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

AN ANGEL AT MY TABLE—(2 hr. 38 min.; 1991) Jane Campion has made a dry and plain movie from the rapturously lyrical autobiography of the New Zealand writer Janet Frame. The astringency of Campion's visual palette is nevertheless pleasing, and Kerry Fox, a large actress with a thatch of unmanageable red hair, plays the morbidly shy Janet with a streak of vagrant sensuality. Campion revels in the joke that this awkward, unprepossessing woman, diagnosed as a schizophrenic and subjected to electroshock therapy, could emerge as a major writer, but she emphasizes the shyness so much that we never see the aggressive intelligence, the sensibility, the taste—whatever it was that made Frame a writer. Campion appears to love victimization more than art. (5/27/91) R. **38**

★ **BARTON FINK**—(1 hr. 57 min.; 1991) The latest film by Joel and Ethan Coen is a failure, but an astonishing ride nonetheless—a richly textured, beautifully acted, emotionally committed work, utterly unlike anything else around. John Turturro brings intense dedication—perhaps misplaced dedication—to the role of a grievously self-conscious young prig. As the movie opens, somewhere around 1940, Barton Fink has just written a Broadway hit celebrating the dignity of "the common man." Nevertheless, this prim, high-minded, and self-absorbed man heads for Hollywood and "Capitol Pictures" (i.e., MGM), where he is given the job of writing a B movie—a wrestling picture—for Wallace Beery. He moves into a ghastly cheap, cavernous yet empty room, which becomes his hell, and finds himself unable to write a word. Next door to him lives the jolly Charlie Meadows (John Goodman), a traveling salesman—or so he says—and a fellow who is just the "common man" that Bart is always ranting about. Fat, vulgar, demonstrative Charlie is Bart's muse, but Bart, who condescends to him, brushing him off and refusing to listen to his stories, is too stupid to know it. Charlie eventually commits a grisly act that brings Barton to life creatively—a sick-joke dénouement that doesn't emerge from the earlier parts of the movie, which are in an observantly satirical style. You can feel the Coens straining for a big climax late in the game, and the movie turns lurid, self-important, and baffling. Still, there are first-rate scenes throughout, and extraordinary performances by Michael Lerner as a studio mogul, Tony Shalhoub as a fast-talking producer, John Mahoney as a drunken, Faulkner-like writer, and Judy Davis as his masochistic mistress. Shot by Roger Deakins. (8/26/91) R. **7, 7, 43, 43, 53, 203, 219, 311, 315, 315, 514, 516, 608, 612, 616, 702, 706, 719, 808, 820, 916, 920, 937, 961, 961**

BINGO—(1 hr. 27 min.; 1991) The American family as seen through the eyes of man's best friend. Directed by Matthew Robbins. With Cindy Williams, David Rasche, and Robert J. Steinmiller Jr. PG. **158, 160, 206, 500, 511, 513, 522, 530, 601, 606, 706, 908, 912, 933, 970, 971**

BLACK LIZARD—(1 hr. 26 min.; 1968) Director Kinji Fukasaku's campy film about a jewel heist stars Japan's leading female impersonator, Akihiro Maruyama, as a daring and erotic cat burglar. NR. **1**

BLOOD & CONCRETE—(1 hr. 39 min.; 1991) In an attempt to save his girl, his life, and some drugs, Joey Turks, a low-level hood living in the streets of Hollywood, gets in over his head in the seedy underground rock-and-roll scene of L.A. R. **10**

BODY PARTS—(1 hr. 29 min.; 1991) When a criminal psychologist loses an arm in an automobile accident, he agrees to undergo an experimental grafting of a new arm. The thriller begins when the newly grafted arm—once that of a convicted murderer—starts to take over. Directed by Eric Red. With Jeff Fahey and Lindsay Duncan. R. **36**

★ **BOYZ N THE HOOD**—(1 hr. 47 min.; 1991) John Singleton's movie about the life and death of young black men in south central Los Angeles is an honest piece of work—solidly constructed, heartfelt, and funny and sad in equal measure. The movie is a coming-of-age story. Tre (Cuba Gooding Jr.) is a college-bound boy pulled back into the crazy gang violence of the neighborhood by his friends. His father (Larry Fishburne) tries to pull him out. The movie is about the stupidity of gang warfare and the necessity for strong fathers in the community, and cannot be held responsible for the violence that occurred on opening night in some theaters. (7/22/91) R. **19, 26, 33, 160, 500, 522, 530, 755, 802, 822, 906, 908, 912, 918, 953**

CHILD'S PLAY 3—(1 hr. 30 min.; 1991) Just when you thought it was safe, Chucky's back. This time he terrorizes Andy Barclay, now sixteen, at a military academy. Directed by Jack Bender. R. **38, 158, 160, 210, 213, 220, 222, 319, 504, 530, 818, 900, 901, 904, 918, 933**

CITY SLICKERS—(1 hr. 47 min.; 1991) The writers Lowell Ganz and Babaloo Mandel and the director Ron Underwood place a group of fortyish tenderfeet (Billy Crystal, Bruno Kirby, Daniel Stern) out on the range and then, instead of making preposterous jokes, as Mel Brooks did in *Blazing Saddles*, proceed to put each of them through a mid-life crisis of quite mortifying banality. Will these infantile men find their maturity? Will they drop their urban-man's fears (which, of course, is the source of all the movie's humor)? Billy Crystal throws himself into a raging stream in order to rescue a little calf and finds the meaning of life. Some funny bits, but an awful lot of stale sentimentality. With Jack Palance as a tough old cowboy and Josh Mostel as an ice-cream manufacturer with an uncanny ability to match up new flavors with every main dish. (6/24/91) PG-13. **12, 18, 38, 51, 66, 200, 320, 509, 511, 523, 524, 601, 606, 608, 611, 619, 621, 625, 634, 636, 707, 714, 722, 753, 755, 800, 805, 817, 920, 930, 931, 965, 969, 971**

★ **THE COMMITMENTS**—(1 hr. 58 min.; 1991) A Dublin version of *Fame*, likable and bouncing, with a raspy surface authenticity and a great deal of affection for its characters and milieu but not much dramatic interest. In the Northside of Dublin, where the young people don't have much in the way of prospects, Jimmy (Robert Arkins) sets up a soul band, complete with brass section and female vocal backup, to play Otis Redding and Wilson Pickett classics. All the actors chosen by director Alan Parker are kids (musicians, most of them) except for Johnny Murphy, a veteran Dublin actor, who plays Joey Lips, a wily old bird with long hair gathered in a ponytail, a pirate's eye, and a soothing way about him. Joey Lips claims to have played the trumpet with all the American greats; he's lying, probably, but he's a professional musician, he knows the style, and he steadies the band. The band, which calls itself The Commitments, fumbles around, trying to sound American, and the members fight one another other incessantly. After they play a few gigs, they begin to sound good, but disillusion threatens. Parker directs in a fast-paced, upbeat style, and when he runs into the mystery of Irish defeatism, we are baffled. With Andrew Strong as the band's great but boorish lead singer, Deco. From Roddy Doyle's novel. (8/19/91) R. **19, 19, 41, 61, 80, 152, 200, 206, 214, 219, 302, 304, 313, 315, 315, 319, 406, 503, 505, 514, 517, 523, 527, 533, 606, 608, 610, 612, 616, 619, 625, 702, 705, 706, 708, 709, 724, 759, 801, 808, 820, 904, 912, 922, 934, 956, 961, 961, 965, 967, 970**

DEAD AGAIN—(1 hr. 48 min.; 1991) Kenneth Branagh's entertaining but cheesy homage to the deliriously convoluted "psychological" thrillers of 45 years ago. Branagh and Emma Thompson play two roles each. Thompson is an amnesiac who turns up in Los Angeles and who remembers, under hypnosis, her life as a concert pianist in the forties. Branagh plays the sweet-souled private eye who takes care of her and also the concert pianist's husband, a "tormented" composer-conductor with Mephistophelian goatee. In 1948, the conductor was convicted of murdering his wife. Is the amnesiac a reincarnated version of that earlier lady? And is the private eye the conductor reincarnated? Will he murder her again—or will she, taking revenge, murder him? To our relief, Branagh and Scott Frank, who wrote the screenplay, are not simply trying to scare us. Instead, they want to give us that old-fashioned premonitory thrill—the familiar warm tingle along the back of the neck. "Uncanny" events unfold before our eyes. If only Branagh had greater control of film style! The scenes set in present-day Los Angeles are shot and played in rather matter-of-fact naturalistic style. The material from the forties has been shot in an affectionately swank, glossy pastiche of big-studio style from that period, but the scenes look cheap and underdone. And neither Branagh nor Thompson is right for the kind of preposterously grandiose roles once played by James Mason and Ann Todd or Robert Taylor and Joan Crawford. With Robin Williams (unbilled). (9/9/91) R. **9, 9, 19, 24, 32, 62, 65, 85, 152, 157, 158, 160, 200, 203, 214, 215, 216, 219, 220, 300, 302, 304, 306, 308, 312, 315, 316, 319, 401, 406, 505, 506, 512, 516, 517, 519, 524, 527, 528, 533, 603, 606, 608, 610, 612, 617, 625, 635, 638, 700, 703, 706, 715, 718, 723, 755, 801, 808, 819, 820, 900, 902, 905, 912, 922, 934, 936, 951, 952, 953, 961, 965, 967**

DECEIVED—(1 hr. 42 min.; 1991) After her husband is mysteriously killed in a car crash, Adrienne Saunders (Goldie Hawn) finds out that he was not the man she thought he was. In her search for the truth, Saunders discovers that she and her daughter are in grave danger. Directed by Damian Harris. PG-13. **10, 26, 34, 55, 66, 302, 319, 517, 610, 625, 818**

DEFENSELESS—(1 hr. 44 min.; 1991) Steven Seldes seemed like the perfect man: a devoted husband, a loving father, and a successful businessman. But when Seldes is mysteriously murdered, detective George Beutel finds a seamy underside where everyone has a motive. Directed by Martin Campbell. With Barbara Hershey, Sam Shepard, and Mary Beth Hurt. R. **19, 25, 33, 54, 87, 155, 219, 302, 321, 501,**

502, 503, 505, 506, 513, 514, 523, 600, 606, 608, 616, 619, 621, 625, 631, 639, 722, 762, 906, 908, 916, 959

DOC HOLLYWOOD—(1 hr. 43 min.; 1991) Grady, South Carolina, may be the squash capital of the world, but it still doesn't have a town doctor. So the citizens of Grady concoct a scheme to lasso an unsuspecting Hollywood plastic surgeon. Directed by Michael Caton-Jones. With Michael J. Fox and Julie Warner. PG-13. **26, 44, 311, 504, 509, 517, 524, 533, 606, 608, 611, 612, 621, 625, 636, 706, 723, 724, 753, 755, 757, 817, 818, 933, 969**

THE DOCTOR—(1 hr. 29 min.; 1991) William Hurt, when we first see him, stands tall in his silver-gray suits, high-shouldered, svelte, his hair swept back. A handsome silver bullet flying through life, he is Dr. Jack MacKee, insouciant king of the operating room. Awed nurses and doctors look on as Jack blithely cuts and sews. He's a great doctor, but he's insultingly casual. Jack is distant and supercilious, but he gets his comeuppance. A persistent throat irritation turns out to be a malignant growth on his larynx. Suddenly, the doctor becomes a patient, which is to say an object. He is forced to wait, given an enema by mistake, subjected to the usual bureaucratic confusions. Then the movie collapses. Elizabeth Perkins shows up as a life-affirming terminal patient. Perkins tries for bittersweet wonderfulness, and she's intolerable. The dying woman becomes Jack's moral tutor. With the excellent Christine Lahti as Jack's forgotten wife, and Mandy Patinkin and Adam Arkin as fellow doctors. Directed by Randa Haines. (8/5/91) R. **10, 21, 44, 79, 155, 200, 215, 301, 306, 308, 310, 322, 505, 512, 513, 520, 523, 524, 526, 533, 601, 606, 608, 610, 613, 631, 634, 636, 702, 705, 709, 714, 753, 755, 764, 801, 809, 816, 821, 905, 917, 934, 938, 961, 965, 970, 971**

DOGFIGHT—(1 hr. 34 min.; 1991) Four young Marines on their last night before shipping out stage a contest to find the ugliest date. But a shy, plain waitress (Lili Taylor) gives the game an unexpected twist and shows her date (River Phoenix) that she is more than just an ugly face. R. **50**

DOUBLE IMPACT—(1 hr. 58 min.; 1991) Jean Claude Van Damme doubles up as twin kick-boxing champs who take on the Chinese mafia to avenge the murder of their parents. Directed by Sheldon Lettich. R. **38, 160, 160, 200, 206, 319, 322, 406, 506, 530, 530, 606, 608, 621, 636, 714, 716, 722, 762, 818, 818, 900, 902, 905, 930, 950, 965**

EATING—(1 hr. 50 min.; 1991) In a comedy written and directed by Henry Jaglom, the relationship three women have with food sheds light on how they view themselves and the world around them. With Mary Crosby, Lisa Richards, Marlena Giovi, and a cast made up entirely of women. R. **13**

★ **EUROPA, EUROPA**—(1 hr. 57 min.; 1991) Young Solly Perel (Marco Hofschneider), a good-looking teenager, a German Jew, is adopted first by the Russians and then, after Hitler invades the Soviet Union, by Nazi soldiers, who don't realize he's Jewish and who make him into a kind of mascot. The boy, who has bright eyes and a ripe mouth, is admired by both men and women, many of whom try to peel off his clothes. Beneath his garments, his circumcised member eager to make its appearance—his adolescent glory, his shame, his *putz!*—remains his potential betrayer. Solly can't make love to anyone; he can't even take a pee in the woods without terror. Written and directed by Agnieszka Holland, this comic epic of survival—the travails of a Jewish Candide—is amazingly, a true story, based on Solly's memoirs. Holland, the director of *Angry Harvest* and the screenwriter for many of Andrei Wajda's recent productions, has the sense to stage the material as a comedy of bizarre coincidences and escapes, a tall tale that happens to be true. The essential humanist meaning—a man can be altered and remolded only so far—comes through without sanctimony or cynicism. A French-German co-production. (7/15/91) R. **81, 206, 306, 309, 534, 700, 718, 917, 935, 970**

EVERYBODY'S FINE—(1 hr. 52 min.; 1991) Marcello Mastroianni as a venerable patriarch whose last wish to gather together his estranged children for reunion prompts a series of bittersweet realizations. Directed by Giuseppe Tornatore. NR. **511, 515, 627**

LA FEMME NIKITA—(1 hr. 50 min.; 1990) Nikita (Anne Parillaud), a punk thief/addict with Mick Jagger lips and amazing legs, blows away a cop in the course of knocking over a drugstore, gets arrested, tried, convicted, but then is pulled out of prison by the "government" and trained as an assassin. There's some humor at first in the idea of a conscienceless female thug who takes advantage of men's patronizing attitudes towards her. Anne Parillaud, very tall, gawky, with a thatch of unruly hair, goes much further than men expect—when a martial-arts guru prepares to instruct her, she just slaps him across the face. Parillaud is a great beauty, and she may be some sort of instinctual actress, but in this movie she's also the latest in violent mannequin chic, like some pop singer smearing herself against the lens in a new video. Written and directed by the Gallic slickster Luc Besson. With Jean-Hugues Anglade, Jeanne Moreau. (4/22/91) R. **3**

THE FISHER KING—(2 hrs. 17 min.; 1991) Reviewed in this issue. R. **7, 18, 33, 60, 85, 155, 219, 300, 302, 310, 319, 406, 514, 516, 517, 528, 600, 610, 612, 625, 702, 707, 724, 809, 920, 937**

FREDDY'S DEAD: THE FINAL NIGHTMARE—(1 hr. 36 min.; 1991) Rachel Talalay directs Freddy's last hurrah, adding the latest 3-D technology to the special effects that have made this horror-thriller series such a scream. With Robert Englund and Lisa Zane. R. **2, 5, 19, 31, 52, 68, 87, 91, 150, 152, 152, 155, 156, 157, 158, 158, 160, 160, 204, 208, 210, 211, 211, 214, 217, 218, 218, 220, 222, 300, 303, 304, 305, 307, 314, 314, 317, 319, 319, 401, 406, 406, 500, 503, 505, 506, 507, 510, 514, 517, 520, 522, 530, 530, 532, 601, 606, 608, 608, 610, 618, 621, 625, 631, 634, 635, 705, 706, 706, 708, 709, 715, 723, 756, 760, 803, 810, 815, 818, 819, 900, 901, 902, 902, 905, 911, 912, 922, 933, 934, 950, 952, 953, 962, 964, 965, 969**

HOT SHOTS!—(1 hr. 25 min.; 1991) Clumsy spoof of *Top Gun* with Charlie Sheen in the Tom Cruise role. Some laughs, but much of the movie is clunky and the flying sequences are downright cheesy. Directed by Jim Abrahams. (8/19/91) PG-13. **20, 33, 48, 89, 155, 160, 160, 200, 213, 219, 300, 302, 304, 311, 314, 319, 406, 503, 506, 507, 514, 517, 522, 527, 530, 600, 606, 610, 619, 621, 625, 639, 706, 723, 724, 753, 809, 816, 818, 902, 904, 906, 932, 933, 937, 950, 958, 961, 963, 965, 966, 967, 968**

THE INDIAN RUNNER—(2 hrs. 6 min.; 1991) Sean Penn directs his own screenplay about the reunion of two brothers—Joe, who moved to a small town in Nebraska, married, and joined the sheriff's department, and Frank, an enlisted man in the Army, just back from Vietnam. With David Morse, Viggo Mortensen, Valeria Golino, and Dennis Hopper. R. **9, 45**

JUNGLE FEVER—(2 hrs. 10 min.; 1991) In contemporary, racially divided New York, a married black architect from Harlem (Wesley Snipes) takes up with a poor white girl (Annabella Sciorra), a secretary from Bensonhurst. Spike Lee carefully sets up this love affair and then buries it in the predictably enraged opinions everyone has about it. Nothing is dramatized; everything is *said*. If only candor were the same as art. Lee spares neither the black nor the Italian-American community, but he doesn't go deeper than caricature with either group, and at one point the movie veers off into a subplot about the architect's older brother (Samuel L. Jackson), a crackhead stumbling toward death in Harlem. This is the most powerful thing in the movie, but what is it *doing* there? (6/17/91) R. **36, 530**

LATE FOR DINNER—(1 hr. 30 min.; 1991) When two best friends become the unwitting participants in a bizarre scientific experiment that shoots them 29 years into the future, they return to their hometown to find that they are more than just late for dinner. Directed by W. D. Richter. With Brian Wimmer and Peter Berg. PG. **12, 18, 19, 22, 36, 62, 85, 152, 158, 160, 200, 206, 214, 217, 219, 300, 304, 307, 313, 315, 319, 406, 503, 505, 517, 523, 524, 526, 527, 533, 600, 606, 608, 610, 612, 616, 619, 621, 625, 627, 703, 706, 708, 709, 723, 724, 755, 802, 805, 816, 902, 904, 920, 934, 936, 937, 950, 961, 965, 967**

LIEBESTRAUM—(1 hr. 45 min.; 1991) Two strangers find themselves mysteriously linked to each other and a dark past by Liszt's famous love song "Liebestraum" in a heavily styled thriller directed by Mike Figgis. With Kim Novak, Kevin Anderson, and Pamela Gidley. R. **9**

LIVIN' LARGE— (1 hr. 33 min.; 1991) Director Michael Schultz's comedy is about a young black man's struggle to break into the world of television news while maintaining his own identity. With Terrence "T.C." Carson and Lisa Arrindell. R. **9, 26, 31, 52, 68, 89, 150, 152, 158, 158, 160, 204, 210, 211, 213, 218, 220, 222, 307, 310, 314, 317, 400, 510, 512, 521, 522, 530, 530, 606, 608, 610, 625, 706, 709, 715, 722, 800, 819, 901, 902, 904, 911, 962, 965**

A MATTER OF DEGREES—(1 hr. 38 min.; 1991) In this humorous look at the Reagan era, a college senior facing the impending doom of graduation yearns for the idealism of the sixties. With Arye Gross, Tom Sizemore, Judith Hoag. NR. **10**

MCBAIN—(1 hr. 43 min.; 1991) An ex-POW (Christopher Walken) avows a debt of honor to repay his savior, a fearless warrior named Santos. Years later, Santos's sister calls in the debt to avenge Santos's death and save a country. R. **5, 18, 24, 33, 33, 42, 85, 152, 155, 157, 158, 160, 210, 211, 214, 217, 218, 219, 222, 300, 302, 304, 313, 314, 317, 318, 400, 406, 503, 506, 506, 507, 510, 514, 517, 523, 530, 532, 601, 606, 608, 610, 618, 625, 634, 635, 638, 715, 722, 803, 900, 901, 902, 904, 917, 931, 933, 950, 961, 965**

★ **THE MIRACLE**—(1 hr. 37 min.; 1991) Neil Jordan, the director of *Mona Lisa*, is a natural filmmaker who has a fluent way of connecting images and themes—metaphorically rather than literally—that is extremely pleasing. Jordan's new film sets up a tense situation but arrives nowhere, and although this is disappointing, the failure of dramatic resolution matters less than it would in the work of a director of smaller poetic gifts. This minor movie is fresh and lovely. It features the surprisingly sunshiny Irish Sea resort of Bray; two genuinely charming teenagers, Jimmy (Niall Byrne) and Rose (Lorraine Pilkington), who make up stories about everyone they meet and are fated to spend their lives happily together; a mysterious and desirable American visitor (Beverly D'Angelo) with whom Jimmy falls in love; and an elephant who appears at God's command. (8/5/91) NR. **10, 321**

MY FATHER'S GLORY—(1 hr. 50 min.; 1991) A reminiscence of the bucolic childhood of popular French author and director Marcel Pagnol in turn-of-the-century Provence. Directed by Yves Robert. With Julien Ciamaca, Nathalie Roussel, and Phillippe Caubere. G. **14, 813**

MY MOTHER'S CASTLE—(1 hr. 38 min. 1991) A continuation of *My Father's Glory*, the second part of Marcel Pagnol's memoirs focuses on the teenage Marcel and his relationship with his mother, Augustine. Directed by Yves Robert. With Julien Ciamaca and Nathalie Roussel. PG. **14**

THE NAKED GUN 2½: THE SMELL OF FEAR—(1 hr. 25 min.; 1991) In this new spoof, "un film de David Zucker," a lemon squeezed too hard at a White House dinner flies through the air and lands in Winnie Mandela's turban. The movie mixes together low farce, slapstick, and burlesque, and some of it is extremely funny. But one wears down fast. Zucker's ruling principle is dirty-mindedness—nookie is bursting out everywhere. The sensibility is adolescent, reactionary, elbowing, gross. The usual collection of exquisitely chosen third-raters—Leslie Nielsen, George Kennedy, O. J. Simpson, Robert Goulet—manage only a single tic (say, a weird look when they hear something not quite right). Talented comic actors could do much more. Priscilla Presley, of the plastic cheeks and haughty, blinking eyes, is actually the closest thing to comic style in the movie. (7/29/91) PG-13. **160, 305, 530**

NAKED TANGO—(1 hr. 30 min.; 1991) Rebelling against her domineering Argentine husband, the Parisian Stephanie poses as an immigrant mail-order bride. But instead of freedom, she finds herself a captive again, this time in the dangerous lair of a tango bordello. Set in 1924 Buenos Aires. Directed by Leonard Schrader. With Mathilda May, Fernando Rey, and Esai Morales. R. **10, 55**

NECESSARY ROUGHNESS—(1 hr. 48 min.; 1991) After a rap on the knuckles from the NCAA, the coaches at Texas State must clean up their act—no ringers, no free rides, no cheating. The result? A comedy about a very amateur football team. Directed by Stan Dragoti. With Scott Bakula, Robert Loggia, Harley Jane Kozak, and Sinbad. PG-13. **18, 24, 32, 51, 85, 219, 300, 304, 307, 316, 318, 406, 507, 517, 532, 610, 625, 634, 723, 818**

PARADISE—(1 hr. 49 min.; 1991) Melanie Griffith and Don Johnson co-star as a couple who come to terms with the death of their young son when a friend's son comes to stay with them. An adaptation of the French film *Le Grand Chemin*. Directed by Mary Agnes Donoghue. With Elijah Wood. PG-13. **55**

★ **PARIS IS BURNING**—(1 hr. 18 min.; 1991) Jennie Livingstone's great documentary would seem to be about a marginal subject—the black and Hispanic men who show themselves off in transvestite balls—but the film, amazingly, goes right to the heart of the advertising-driven, role-playing culture that we all live in. Some of the participants look like Vegas showgirls, some like TV stars; others do the snaky, stiff-palmed dance movements known as voguing, a stylization of the high-fashion flaunting that is already a stylization of life. But the most surprising material in the movie is the competitions in "realness." Men dress up not only as Joan Collins but as an ordinary schoolgirl, a corporate executive, an army officer. The realness dress-up is a way of leaping into the desired roles, not parodying them; it's the opposite of camp and a heartbreaking example of the longing of despised and excluded people to join the center of society. Some of the interview material is so shrewd about what a human being is and can be that it's a revelation of sanity. (5/13/91) NR. **1, 81, 206, 309, 522**

THE POPE MUST DIET—(1 hr. 39 min.; 1991) The comical mishaps of Pope Dave—a simple country priest who is mistakenly elected to the papacy. With Robbie Coltrane, Beverly D'Angelo, Herbert Lom, and Alex Rocco. R. **14, 64**

PURE LUCK—(1 hr. 36 min.; 1991) A clumsy accountant (Martin Short) embarks on a mission to save an equally accident-prone heiress (Sheila Kelley) with a by-the-book private dick (Danny Glover) as his unlikely partner. Directed by Nadia Tass. PG. **219, 506, 524, 533, 608, 620, 621, 623, 625, 633**

RAMBLING ROSE—(1 hr. 52 min.; 1991) Reviewed in this issue. R. **9, 9, 19, 19, 53, 83, 219, 311, 406, 612**

REGARDING HENRY—(1 hr. 47 min.; 1991) An arrogant New York lawyer (Harrison Ford) takes a bullet in the brain and another in the shoulder and becomes a better person. That's actually what it's about, and it's unimaginably foolish. With Annette Bening as the lawyer's loving wife, Mikki Allen as his daughter, and Bill Nunn as his physical therapist. Written by the 24-year-old Jeffrey Abrams. Directed, unaccountably, by Mike Nichols. See it for the interior of the lawyer's apartment. (7/22/91) PG-13. **38, 305, 504, 512, 522, 524, 611, 621, 714, 807, 933, 969**

ROBIN HOOD: PRINCE OF THIEVES—(2 hrs. 21 min.; 1991) If ever a role required a swaggering, good-looking actor with a big voice and a happy presence, it is the role of Robin Hood. Kevin Costner, the star and prime mover of this new version, may look the part, but he's about as outgoing as a marmot. Written by Pen Densham and John Watson, and directed by Kevin Reynolds, this version is very explicit about the unpleasantness of dungeons, very instructive on the muckiness of paths and woods, the brutality of the soldiery. The movie is also big on hacking and hewing, and there's a fair amount of stabbing, hanging, torture, and scarring. Reynolds, who has a weakness for the medieval schlock of mist, murk, and silhouetted figures clanking around gloomy castles, fakes some of his violent scenes but pulls himself together for the rescue of Robin's men, who are about to be hanged, at the end. Some of the performers lighten things up. Mary Elizabeth Mastrantonio is a superb Maid Marian; Morgan Freeman, as a Moorish friend of Robin's, has the heroic presence and voice that Costner lacks. But the movie belongs to the English actor Alan Rickman, whose Sheriff of Nottingham takes Basil Rathbone's elegant villainy right over the top into saturnine disgust, sadism, lechery, and madness. (6/24/91) PG-13. **18, 33, 216, 219, 307, 309, 406, 504, 511, 519, 533, 606, 608, 611, 704, 724, 753, 762, 900, 904, 912, 938, 960, 964, 968**

★**SEX, DRUGS, ROCK & ROLL—**(1 hr. 36 min.; 1991) Eric Bogosian's brilliant collection of dramatic monologues—recorded live from a performance in which the characters are often split between love and hatred, between self-assertion and self-denial. Bogosian says that the different people he creates are aspects of himself, and perhaps that is why they all come out with such biting detail and dense psychological reality. He is a satirist, a moralist, an actor, a comic, and his most important perception about us is that we all justify ourselves, constantly and obsessively. Americans want things and have the means to get them, yet they are surrounded with "awareness"—the technology of sensitivity—and they know that selfishness is bad. So they are always tripping over themselves. The kicker is that their self-knowledge doesn't keep them from behaving badly. On the contrary, confessing lets them off the hook. The characters include a rasping addict; an old derelict who is obsessed with garbage; macho deal-maker who lives to compete and to betray and who announces to a rival, "Jeff, unlike you, I'm still committed to my sixties idealism"; and a pretentious British rock star who keeps warning the kids listening to him about cocaine and hash but can't stop boasting of all the wonderful times he's had—on drugs. John McNaughton is the director. (9/16/19) R. **3, 3, 49**

SHOWDOWN IN LITTLE TOKYO—(1 hr. 17 min.; 1991) Dolph Lundgren and Brandon Lee (son of Bruce Lee) star as cops who use karate kicks to stop an ancient Japanese criminal cult from infiltrating America's underworld. Directed by Mark L. Lester. R. **9, 20, 24, 37, 37, 66, 85, 91, 150, 152, 157, 158, 160, 200, 204, 208, 213, 217, 222, 300, 301, 306, 310, 316, 318, 406, 503, 505, 506, 517, 524, 530, 532, 603, 606, 608, 610, 618, 625, 634, 705, 708, 723, 724, 756, 803, 810, 815, 902, 905, 918, 950, 956, 962, 965**

SLACKER—(1 hr. 37 min.; 1991) An experimental comedy, set in Austin, Texas, in which the camera passes from one character to another in the amiably shabby streets of the University of Texas campus neighborhood. The characters all have ideas, philosophies, paranoid theories; they are the descendants of the beats and hippies and other sweet losers in the eternal American underground. The director, Richard Linklater, doesn't rhyme or overlap the stories in any way; the movie is anecdotage, not drama. But it's perfect for after-midnight shows, when the mood is easy and the audience sinks low in its seats. (7/22/91) R. **3**

★**THE STORY OF BOYS AND GIRLS—**(1 hr. 32 min.; 1991) In 1936, when the Fascists are in power, two huge Italian families—one from the city, the other from the country—sit down to eat together at the country family's old farmhouse. Pupi Avati's film joins the fragments of many lives into a triumphant, flowing vision of "normal" life. It is the central view, the orthodox view—heterosexual, familial, generational. The movie is a smoother, less explosive version of one of Robert Altman's whirling farces from the seventies. The people seem rooted in a way that Americans never could be. A beautifully made and emotionally satisfying movie. With Davide Bechini and Lucrezia Lante Della Rovere, as the young lovers, and a huge supporting cast. (9/2/91) NR. **63, 206, 522, 630, 807, 820**

TATIE DANIELLE—(1 hr. 40 min.; 1990) Meet the meanest woman in the world: Tatie Danielle is widowed, childless, and hates everyone, especially the unsuspecting Parisian relatives who take her in, thinking they are doing a good deed. A wicked satire directed by Etienne Chatiliez, with Tsilla Chelton. NR. **601**

★**TERMINATOR 2: JUDGMENT DAY—**(2 hrs. 15 min.; 1991) James Cameron's sequel to his 1984 classic creates the buzzing excitement of a dream championship fight, Mike Tyson vs. Rocky Marciano at the Garden. The audience is alive to the power and size of it, and deservedly so. *T2* delivers. The plot is absurdly pretentious and vaguely hypocritical. Yet portentous as the movie is, many of the special effects and thrills are witty. Robert Patrick, as a deadly cyborg who returns from the future. Arnold Schwarzenegger, our Germanic super-idol, a shrewd Republican pol inside the inflated balloon of his body, is on hand, too, as a good cyborg this time. The fights between these two are among the classics of special-effects cinema. With Linda Hamilton and Edward Furlong. (7/15/91) R. **7, 18, 18, 33, 60, 85, 158, 160, 206, 210, 219, 300, 304, 313, 315, 318, 406, 505, 512, 514, 516, 517, 527, 530, 600, 606, 608, 610, 613, 625, 634, 706, 714, 716, 723, 724, 759, 816, 818, 902, 905, 912, 937, 952, 953, 961**

★**THELMA & LOUISE—**(2 hrs. 8 min.; 1991) Excitement and fun. Geena Davis, a repressed housewife in curlers, and Susan Sarandon, a waitress bored with waiting for her boyfriend to ask her to marry him, climb into a 1966 Thunderbird, leave their men and their small town in Arkansas, and hit the road. They want freedom, and in the most devastating way, they find it. They commit an act of violence that cuts them off from the possibility of simply returning home, and they slide further into criminality. Riding all over the heroic landscape of the West, they get so far into freedom they get high from it. *Thelma & Louise*, which was written by Callie Khouri and directed by Ridley Scott, is a comedy, but it has a driving rhythm to it, a giddy intoxication, and a looming sense of fatality. Scott still has a tendency to make commercials (his original occupation), and the geography of this escape-and-pursuit movie is a hash, but Scott gets great performances from the entire cast, which includes Brad Pitt as a sexy drifter, Michael Madsen as Louise's boyfriend, Christopher McDonald as Thelma's cheapjack husband, and Harvey Keitel as a sympathetic police officer. (6/10/91) R. **6, 26, 38, 46, 216, 504, 512, 521, 522, 952, 970, 971**

TRUE IDENTITY—(1 hr.; 32 min.; 1991) When Miles Pope, a down-and-out actor, unwittingly discovers the secrets of an infamous Mafia don, all sorts of comic complications occur as he tries to save his own hide and expose the mobster. Directed by Charles Lane. R. **34, 152, 160, 213, 305, 530, 908, 968**

TRULY, MADLY, DEEPLY—(1 hr. 47 min; 1991) A whimsical romance in which Nina, a successful, witty translator, must choose between an old flame and a new one. With Alan Rickman, Juliet Stevenson, and Michael Maloney. NR. **14**

TRUST—(1 hr. 30 min.; 1991) Two misfit teenagers—one pregnant, the other a volatile electronics genius—join forces to overcome their abusive parents and uncertain situations and settle into a life of domesticity. Directed by Hal Hartley. With Adrienne Shelly and Martin Donovan. R. **3**

UNDERTOW—(1 hr. 35 min.; 1991) An ex-con in cahoots with the FBI enlists his son Sam to entrap an allegedly gay congressman. But after the sting, Sam realizes that he has more in common with the congressman than he thought. NR. **10, 20, 55**

URANUS—(1 hr. 40 min.; 1991) Claude Berri's talkative, convoluted, high-strung drama of the period just after Liberation in France. In a small town that was heavily bombed during the war, the Communists who played a role in the Resistance have taken over and are making trouble for citizens who collaborated with the Germans (i.e., almost everyone). Fear loiters everywhere and also a new hypocrisy: Those who kept quiet or actively collaborated are trying to whitewash their own behavior or lay off the blame on others. Berri gives us a variety of types—a compromised bourgeois (Jean-Pierre Marielle), a saintly schoolteacher (Philippe Noiret) who also kept his head down during the war and now refuses to judge anyone, including the Fascist propagandist that the bourgeois takes into his house. On the other hand, Gérard Depardieu gives a wondrous performance as an alcoholic clod who ran some modest black-market activities during the war and has fallen in love with poetry. Based on a novel by Marcel Aymé, who wrote for an anti-Semitic newspaper during the Occupation. (9/9/91) NR. **81**

WHERE—(1 hr. 36 min.; 1990) Director Gabor Szabo focuses on a tumultuous relationship as it absorbs and then unravels two lovers in Budapest, one of whom then flees to Los Angeles, straight into another chaotic pairing. With Miklos Acs, Renata Satler, and Dennis Cornel. NR. **10**

REVIVALS

GILDA—(1 hr. 50 min.; 1946) An amusing and sinister triangle drama with Glenn Ford and George Macready fighting for the favors of the dazzling Rita Hayworth, who at one point sings "Put the Blame on Mame" in a self-mocking, sexy way. Some critics think the romance here is really a crypto-homosexual one between the two men, so you may want to watch all the business with the walking stick. Directed by Charles Vidor. **8**

THE KILLER—(1 hr. 50 min.; 1989) In a fast-paced action film with a hefty dose of dark comedy, Asia's leading man, Chow Yun-Fat, stars as a retired hit man coerced into a last knock-off. Directed by John Woo. NR. **1**

LIFEBOAT—(1 hr. 36 min.; 1944) A drama that takes place entirely on a lifeboat, written by John Steinbeck and Jo Swerling and directed by Alfred Hitchcock. It gets a little claustrophobic, but the performances, especially Tallulah Bankhead's, are marvelous. Best scene: Hitchcock's cameo appearance. With William Bendix, Henry Hull, and John Hodiak. **8**

101 DALMATIANS—(1 hr. 19 min., 1961) A classic Walt Disney animated feature with a jazzy, early-sixties visual style and an extraordinary array of characters, by far the best of the studio's later efforts. The story concerns an ever-expanding family of London Dalmatians and the dazzling villainy of Cruella DeVil. Based on Dodie Smith's book. Dir. Wolfgang Reitherman, Hamilton S. Luske, and Clyde Geronimi. **10, 40, 309, 502, 511, 523, 524, 619, 817, 918, 938, 953, 968**

THEATER LISTINGS

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Performance length is approximate; also, price changes are frequent; phone theater for specifics.

BROADWAY

Previews and Openings

Wednesday, September 25

ON BORROWED TIME—George C. Scott stars in (and is also the director of) a revival of Paul Osborne's comic fantasy, based on the L. E. Watkins novel, about a grandfather and his adoring, orphaned grandson. Together they encounter Death in the human form of Mr. Brink and outwit him into climbing an apple tree. Through some magical power he is unable to escape, and Death is suspended throughout the universe. Take it from there. Featured in the fourteen-member cast are Conrad Bain, Nathan Lane, and Teresa Wright. Tuesday through Thursday at 8 p.m., Wednesday and Saturday at 2 p.m., Sunday at 3 p.m.; $36; Friday and Saturday at 8 p.m., $40. Previewing now prior to a 10/9 opening; and runs through 1/5/92. At the **Circle in the Square Theater,** 1633 Broadway on Fiftieth Street, west of Broadway (307-2704). Two hours and twenty-five minutes **IRLS**

Saturday, September 28

ANDRE HELLER'S WUNDERHAUS—For a "Salutee to Olga", a retired Lilliputian performer on her seventieth birthday, her husband (3'6") has rented an abandoned house for the surprise occasion and gathered a stellar array of variety artists from around the world; directed by Andre Heller himself. Stage designs are by the late Erte. Previews start 9/28 prior to a 10/6 opening. Tuesday through Saturday at 8; Wednesday at 2 ($30-$40) and Saturday at 2, Sunday at 3; all other performances $35 to $45. At the **Broadhurst Theater,** 235 West Forty-fourth Street (239-6200) **IRLS**

Now Playing

CATS—A musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats,* and presented with a first-rate cast of twenty-three talented American "cats"; directed by Trevor Nunn; music by Andrew Lloyd Webber; choreography by Gillian Lynne. There are splendid scenery and costumes, lightsome, high-flying dancers, exciting and show-stopping lighting, and with Trevor Nunn's canny and effervescent direction, there's almost too much dazzlement. Opened: 10/7/82. Wednesday at at 2, $32-50. Saturday at 2 and Sunday at 3, Monday-Saturday (except for Thursdays, which are dark) at 8, $42.50-$60. **Winter Garden,** Broadway and 50th Street (239-6200). 2 hrs. 45 mins. ● ● **IRLS**

CITY OF ANGELS—Michael Rupert, Joel Higgins, and Richard Kline star in Larry Gelbart's imaginative and unusual thriller. Music by Cy Coleman, lyrics by David Zippel, choreography by Walter Painter; directed by Michael Blakemore. The result is an entertaining combination of the best of musical comedy and private-eye films of the 1940s, and it boasts a funny idea, plus a slew of juicy one-liners. With Donna Bullock, Susan Terry, Linda Thorsen. Opened: 12/11/89. Tuesday-Saturday at 8, Saturday at 2, Sunday at 3, Wednesday at 2, $40-$60. **Virginia** 245 West 52nd Street (239-6200). 2 hrs. 30 mins. ● **IRLS**

GRAND HOTEL—*The Musical:* By Luther Davis, Robert Wright, Maury Yeston, and George Forrest. Based on the best-selling Vicki Baum novel of the same name, it takes place in an international Berlin hotel in the late 1920s; and is directed and choreographed by Tommy Tune. Featured in the cast are Zina Bethune, John Schneider, Chip Zien, Lynnette Perry, Timothy Jerome, John Wylie, Caitlin Brown, Pierre Dulaine, Yvonne Marceau. Monday-Saturday at 8, Saturday at 2 p.m.; Wednesday at 2 p.m., $40 to $60. Opened: 11/12/89. **Martin Beck Theater,** 302 West Forty-fifth Street (246-0102). Two hours. ● **IRLS**

LOST IN YONKERS—Mercedes McCambridge, Bruno Kirby, and Jane Kaczmarek in Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, and tear-jerking play (for which he received this year's Pulitzer Prize Award) is set in 1942, and focuses on a German-Jewish termagant-grandmother who rules her house with an iron fist, and also runs a candy store. The production is staged consummately by Gene Saks. Her two teenage grandsons move in with her when their father goes south to sell scrap iron. The ensemble acting, featuring Mark Blum, Jamie Marsh, Benny Grant, and Lauren Klein, is flawless. Opened: 2/21/91. Monday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m.; $27.50 to $45. **Richard Rodgers Theater,** 226 West Forty-sixth Street (307-4100). 2 hrs. 30 mins. **IRLS**

LES MISERABLES—A musical, based on the Victor Hugo novel; with a book by Alain Boublil and Claude-Michel Schonberg, music is by the latter, the lyrics are by Herbert Kretzmer; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featured in the cast are Robert DuSold, J. Mark McVey (Jean Valjean), Christy Baron, Natalie Toro, Joe Kolinski, John Leone, Ed Dixon, Melissa Anne Davis, and Evalyn Baron. A fugitive is pitted against a self-righteous police inspector in a lifelong struggle to evade capture. Opened: 3/12/87. Tuesday-Saturday at 8, Wednesday and Saturday at 2, and Sunday at 3; $25 to $50. 200 tickets available for $16 apiece at box office Monday-Thursday for students and senior citizens with I.D.s.; two to a person. **Imperial Theater,** 249 West Forty-fifth Street (239-6200). 3 hours and fifteen minutes. ● ● **IRLS**

MISS SAIGON—Lea Salonga, Jonathan Pryce, and Hinton Battle star in a musical romance, with the score composed by Claude-Michel Schonberg, the lyrics are by Alain Boublil and Richard Maltby, Jr., and the direction is by Nicholas Hytner. The story tells of love and self-sacrifice involving in particular a lovely Vietnamese girl and a smitten American soldier in 1975 at the time of the fall of Saigon. Featured in the cast are Willy Falk, Liz Callaway, and Barry Bernal. Kam Cheng plays the Lea Salonga role at the Wednesday matinees at 2 p.m. and on Saturday evenings at 8 p.m. Monday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m.; $30 to $100. Opened: 4/11/91. At the **Broadway Theater,** Broadway at Fifty-third Street (563-2266). 2 hrs. 45 mins. **IRLS**

ONCE ON THIS ISLAND—A lively and sentimental musical based on the Trinidadian author Rosa Guy's novel, *My Love, My Love,* set in the Caribbean on an unnamed island, about a peasant girl's passion for a wealthy land-owner's son, who is not totally indifferent to her attention and affection. The book and lyrics are by Lynn Ahrens, the music is by Stephen Flaherty; the choreography is by Graciela Daniele who is also the director. With Eric Riley, Andrea Frierson, Ellis Williams, Milton Nealy, Nikki Rene, La Chanze, Jerry Dixon, Lillias White, Sheila Gibbs, Gerry McIntyre, Desiree Scott. Tuesday-Saturday at 8, Wednesday & Saturday at 2, Sunday at 3; $27.50-$50. Opened: 10/18/90. Playwrights Horizons at the **Booth** 222 West 45th (239-6200). 90 mins. **IRLS**

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, now in its fourth successful year, which is based on Gaston Leroux's novel; the lyrics are by Charles Hart and Richard Stilgoe; the choreography is by Gillian Lynne. All have created a terrific technical achievement chock-full of gorgeous scenery and costumes. The action takes place in 1860, and tells of a mysterious Creature (Mark Jacoby) who haunts the premises beneath the Paris Opera House stage and exercises a reign of terror over performers, audience, and stage hands alike. Featured in the cast are Karen Culliver (the Creature's love and protegé), Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, and Nicholas F. Savarine. Monday through Saturday at 8 p.m., Saturday at 2 p.m., Wednesday at 2 p.m. Tickets are $35 to $60. Opened: 1/26/88. At the **Majestic Theater,** 247 West Forty-fourth Street (239-6200). Two hours and thirty minutes ● ● **IRLS**

THE SECRET GARDEN—Musical based on Frances Hodgson Burnett's novel about an orphan (Daisy Eagan, who won a Tony for her performance) who goes to live with her unhappy uncle (Howard McGillin) on the moors and discovers a magic garden where anything can happen. Book and lyricsby Marsha Norman (who also won a Tony); music by Lucy Simon; directed by Susan H. Schulman. With Rebecca Luker, John Babcock, Robert Westenberg, Barbara Rosenblat, John Cameron Mitchell, Tom Toner, Alison Fraser. Tuesday-Saturday at 8; Sunday at 3; $35-$60; Wednesday at 2, $30-$52.50, Saturday at 2, $30-$55. Opened: 4/25/91. **Saint James Theater,** 246 West 44th Street (239-6200). 2 hrs. 30 mins. **IRLS**

SIX DEGREES OF SEPARATION—Kelly Bishop, Courtney B. Vance, and John Cunningham star in John Guare's play about everything, with something in it for everyone, set in Manhattan, about a mugging victim who seeks refuge at an elegant dinner party, and is received with sympathy and understanding from practically everybody; directed perkily by Jerry Zaks. With Sam Stoneburner, James DuMont, Peter Maloney, Brian Evers, Robin Morse, Gus Rogerson, Philip LeStrange, Patricia Hodges, Paul McCrane, Jon Matthews, Anthony Rapp, Stephen Pearlman, Mari Nelson. Tuesday-Saturday at 8; Wednesday & Saturday at 2; Sunday at 3; $37.50-$45. Opened: 11/8/90. At the **Vivian Beaumont Theater,** 150 West Sixty-fifth Street (239-6200). 1 hr., 30 mins. **IRLS**

THE WILL ROGERS FOLLIES—This year's winner of six Tony awards, including Best Musical, the Drama Critics Award, and the Drama Desk Award. Director/choreographer Tommy Tune's flair never fails, and Keith Carradine is an accomplished leading man in this new musical replete with brand-new pretty Ziegfeld Girls excellent dancers, everyone wearing thoroughly original and elegant costumes by Willa Kim, a sensational rope-twirler (Vince Bruce), a wonderful dog act, and absolutely delightful and right scenery by Tony Walton. The book is by Peter Stone; the succulent music is by Cy Coleman; and the lyrics are by the Betty Comden and Adolph Green team. Featured in the highly satisfying cast are Dee Hoty, Dick Latessa, Cady Huffman, The Will Rogers Wranglers, the Mad Cap Mutts, and Paul Ukena, Jr. Monday through Saturday at 8 p.m., Saturday & Wednesday at 2 p.m.; $25 to $60. Opened: 5/1/91. At the **Palace Theater** , Broadway at Forty-seventh (730-8200). 2 hrs. 40 mins. **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AND THE WORLD GOES 'ROUND—*Songs of Kander and Ebb.* A musical entertainment celebrating the twenty-six years of compositions by composer John Kander and lyricist Fred Ebb, directed by Scott Ellis, and choreographed by Susan Stroman. Featured in the cast are Bob Cuccioli, Karen Mason, Terry Burrell, Joel Blum, and Karen Ziemba. Tuesday through Saturday at 8 p.m., Sunday at 3 p.m., Saturday and Wednesday at 2 p.m.; $37.50. At the **Westside Theater**, 407 West Forty-third Street (307-4100).

ANOTHER PERSON IS A FOREIGN COUNTRY—Charles L. Mee, Jr.'s play, directed by Anne Bogart, shows thirty-five outcasts, used to the margins of society and beyond, who are sharing their various experiences of being different; presented in the courtyard of a former nursing home built in 1884. Featured in the cast are Kelly Taffe, David Steinberg, Christine Campbell, Terence Mintern, Robert Beatty, Jr., Maria Clark, Tom Nelis, Jennifer Rohn, and Bruce Hlibok. Tuesday-Sunday at 8:30; $15; through 9/29. An En Garde Arts production at **The Towers Theater,** Central Park West and 106th Street (274-8123).

THE BABY DANCE—Jane Anderson's play stars Linda Purl and Stephanie Zimbalist; directed by Jenny Sullivan. It revolves around two couples who strike a desperate deal for the adoption of an unborn child. Others in the cast are Richard Lineback, John Bennett Perry, and Joel Polis. Previews are 9/27 through 10/16, Tuesday through Thursday at 8, Sunday at 7; $21; Friday at 8, Saturday at 6:30 and 9:30, Sunday at 3, $24. From the opening, 10/17, Tuesday through Thursday at 8, Sunday at 7, $30; Friday at 8, Saturday at 6:30 and 9:30, Sunday at 3, $35. At the **Lucille Lortel Theater**, 121 Christopher Street (974-8782).

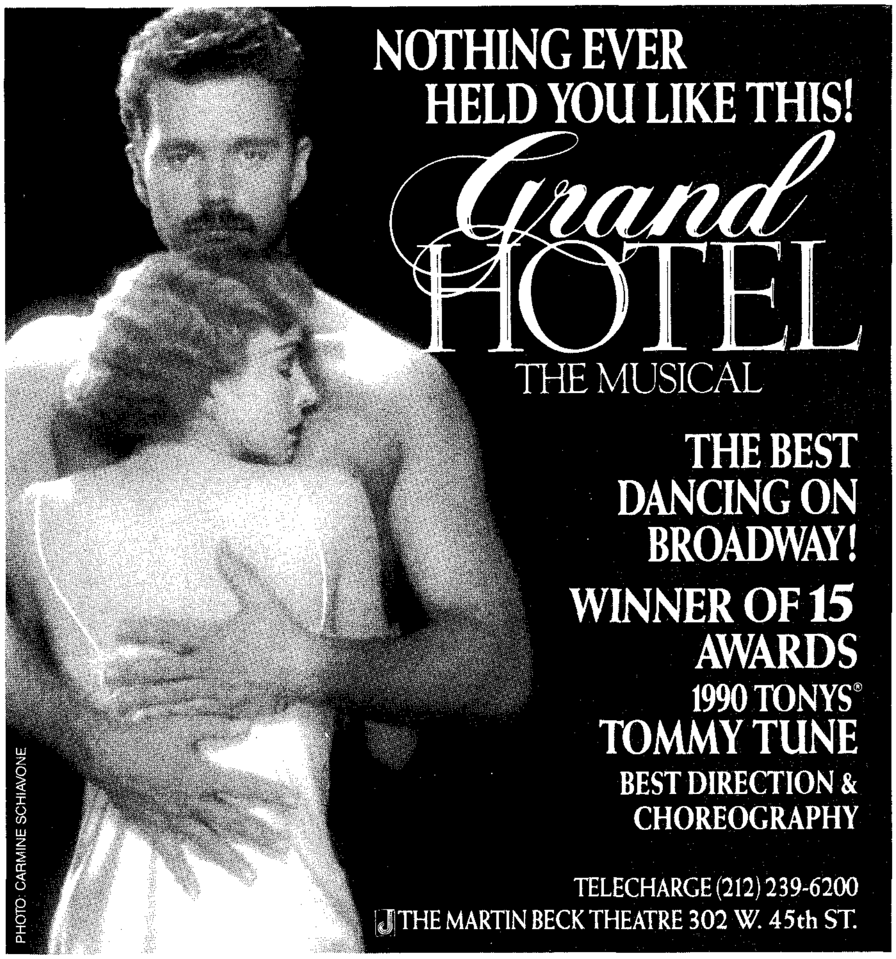
BEAU JEST—James Sherman's comedy about a Jewish woman (Laura Patinkin) in her late 20s, secretly dating a man (John M. Higgins) she fears her parents will not accept, and invents another "the perfect boy friend" (a young Jewish doctor), then must face the inevitable at the family meeting when she hires an out-of-work actor to play her fictitious suitor; directed by Dennis Zacek. With Larry Fleischman, Roslyn Alexander, Tom Hewit, Bernie Landis. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $25 to $32.50; from 10/2. At the **Lambs Theater**, 130 West Forty-fourth Street (563-4370).

BODY AND SOUL—A gay romantic comedy, written and directed by John Glines, about a college professor and a photographer, once in love, who now are unexpectedly reunited at a lake-front cottage with a nephew and two well-meaning friends. Featured in the cast are Martin Outzen, David Boldt, Douglas Gibson, Eddie Cobb, and Randall Denman. Wednesday, Thursday, and Friday at 8 p.m., Saturday at 6 p.m. and 9 p.m., Sunday at 7 p.m.; $20; through 11/3. At **The Courtyard Theater**, 39 Grove Street (869-3530).

BON APPETIT—"An Evening with Jean Stapleton", with music by Lee Hoiby and directed by Carey Perloff, involves a musical setting of Ruth Draper's monologue *The Italian Lesson*, about a Park Avenue dilettante who studies Dante. Plus a musical setting of a classic Julia Child recipe for Gateau au Chocolat. Sunday through Thursday at 8 p.m., $22 to $25; Friday and Saturday at 8 p.m., $24 and $27; 9/16 through 11/3. At the **CSC Repertory Theater**, 136 East Thirteenth Street (677-4210).

BREAKING LEGS—Vincent Gardenia and Joseph Mascolo star in Tom Dulack's funny, blissfully sitcom comedy about what happens when some Mafia 'godfathers' want to invest in a Broadway show; directed by John Tillinger. Funny lines pop up all over, and the fireworks begin when the two worlds of the mob and the theater collide. With Nicholas Surovy, Larry Storch, Sue Giosa, Victor Argo. Tuesday-Saturday at 8 p.m., Sunday at 7 p.m., Saturday and Sunday at 3 p.m.; $32.50 to $35. At the **Promenade Theater**, Broadway at Seventy-Sixth Street (580-1313).

DAMON RUNYON'S TALES OF BROADWAY—An entertainment, conceived and performed by John Martello, who narrates and interprets a series of Runyon's famous stories and characters, including Dave the Dude, Little Pinks, Baseball Hattie, the Lemon Drop Kid, and more of the colorful 'guys and dolls' who inhabit-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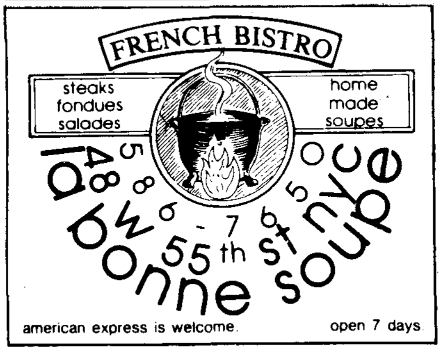
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ed Runyon's world of the 1930s and 1940s. Wednesday-Friday at 8, Saturday at 5:30 and 8:30 p.m., and Sunday at 7 p.m.; $20; through 9/29. At the **Double Image Theater**, 15 Vandam Street (564-8038).

THE FANTASTICKS—The longest running show on or off Broadway (in its thirty-second year!); a gracious musical fable that has spawned much talent in its time. Children who saw it decades ago now bring their children to enjoy it. Featured in the present cast are Marilyn Whitehead, Matthew Bennett, William Tost, George Riddle, Bryan Hull, Earl Aaron Levine, Christopher Scott, plus narrator Scott Willis. Tuesday through Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m., Sunday at 3 p.m. and 7:30 p.m.; $28 to $32. Opened: 5/3/60. At the **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FINKEL'S FOLLIES—A musical vaudeville, conceived by and starring Fyvush Finkel, and featuring in the cast Mary Ellen Ashley, Kim Cea, Avi Hoffman. Elliot Finkel is the composer and Phillip Namanworth created the lyrics; adapted for the stage and directed by Robert H. Livingston. Tuesday-Thursday at 8 p.m., Saturday at 3 p.m. and 8 p.m., and Sunday at 2 p.m. and 5 p.m; $20. At the **John Houseman Studio Theater**, 450 West Forty-second Street (564-8038).

FOLKS REMEMBER A MISSING PAGE—James E. Gaines's play visits the glory days of Harlem through the eyes of a homeless elder citizen. Tuesday-Saturday at 8, Wednesday, Saturday, Sunday at 2:30; $22; from 9/19. **Nat Horne,** 440 W. 42nd Street (575-0467).

FLOORLESS DANCING—Glenn Taranto's play, wherein seven actors unfold the layers of a perplexing and unsettling drama. 9/27-10/1, 10/2-8; Monday & Tuesday at 7, Friday & Saturday at 8, Sunday at 3; $10. **Ernie Martin Studio**, 311 West 43rd (642-5004).

FORBIDDEN BROADWAY 1991-1/2—Creator/lyricist/director/impresario Gerard Alessandrini's satirical review is up to par, snuff, and lots of mischief. All the new stuff's here plus favorites back by popular demand, and spoofs on the current season's flops. With Suzanne Blakeslee, Mary Denise Bentley, Jeff Lyons, Herndon Lackey, and the indefatigable Brad Ellis on piano. Opened: 9/15/88, and still going strong, ever-changing. Tuesday-Friday at 8:30; Saturday at 7 & 10; and Sunday at 3:30 and 7:30 $32.50 to $35. At **Theater East,** 211 East 60th Street (838-9090). ● ●

FOREVER PLAID—A musical comedy, "a many-splendored thing", written and directed by Stuart Ross, tells about a semi-professional harmony group tour that was cut short by a fatal car accident on the night of their first gig in 1964; and now the "teen angels" are allowed one night on earth to do the show they never did in life. With Paul Binotto, Greg Jbara, Drew Geraci, Steve Gunderson. Tuesday through Friday at 8, Saturday at 7:30 and 10:30, Sunday at 3 and 7:30; $30-$35. Opened: 5/20/90. **Steve McGraw's**, 158 West 72nd Street (595-7400). ●

FRANKENSTEIN—A new revival of the classic Mary Wollstonecraft Shelley novel, adapted by Joel Leffert and Nancy Nichols, and directed by Ted Davis. The story tells of one man obsessed with the desire to create life and the terrifying consequnces of his inability to nurture his creation. In this version the creature is not an inherently evil animal; he is, in many ways, an abandoned child who is desperately anxious to be loved. With James L. Walker (Victor Frankenstein), Timothy Wheeler (the creature), Jean Tafler, Barry Craig Friedman, Jenn Thompson, Larry Swansen. Thursday-Saturday at 8, Sunday at 3 (added performance 10/5 at 2); $10; through 10/5. Salamander Repertory Theater production at the **Soho Repertory Theater,** 46 Walker Street (695-2358).

THE GOOD TIMES ARE KILLING ME—Linda Barry's play about the coming of age of two girls, one white and one black, as they explore the mysteries of adolescence, music, divided families, and racism; directed by Mark Brokaw. With Angela Goethals, Chandra Wilson, Peter Appel, Nora Cole, Harry Murphy, Ruth Williamson, Wendell Pierce, Kathleen Dennehy, Jennie Moreau, Ellia English, Brandon Mayo, Holly Felton, John Lathan, Lauren Gaffney. Tuesday-Saturday at 8, Saturday at 2, Sunday at 3; $30-$35. **Minetta Lane Theater,** 18 Minetta Lane (420-8000).

THE JERSEY GIRLS—Larry Manogue's play tries to counter the negative image he seems to think his home state appears to suffer in theater and film, and the cast includes a California girl so man-crazy she makes the Jersey girls look like shut-ins. Featured in the cast are Suzanne Scott, William White, Kipling Berger, and Kimberly Auslander; directed by Ken Lang. $17.50 to $20; Tuesday through Saturday at 8 p.m., Sunday at 3 p.m. and 7 p.m. At the **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

LIPS TOGETHER, TEETH APART—Terrence McNally's play tells of the experiences of two married couples sharing a Fire Island beach house over a long Fourth of July weekend; directed by John Tillinger. Featured in the cast are Roxanne Hart, Anthony Heald, Jonathan Hadary, and Deborah Rush. Tuesday through Saturday at 8, Saturday and Sunday at 2:30; $35. Manhattan Theater Club at the **City Center's Stage I,** 131 West 55th Street (581-7907).

MACBETH—In this study of unbridled ambition and its consequences, Stephen McHattie has the title role with Jennifer Harmon as his Lady, Richard McWilliams as Macduff; and there is a cast of twenty. Friday through Thursday at 8 p.m., Saturday, Sunday and Wednesday, also at 2 p.m.; 9/13 through 25, 9/26 to 10/27. $24 on weekends, $20 on weekdays. Riverside Shakespeare Company production at **Playhouse 91**, 316 East Ninety-first Street (831-2000).

THE MISANTHROPE—Moliere's satiric comedy, translated by Donald M. Frame and directed by Brenda Lynn Bynum, about a man's conflict between the society he hates and the socialite he loves. Featured in the cast are Rachel Bones, Allan Stevens, John Brewer, Dale Place, Camilla D'Avignon, Isaac Ho, Glo Duncan, Brian McGovern, and James Jenner. Through 10/6; Thursday through Saturday at 8 p.m., Sunday at 5 p.m.; $10. At the **Oasis Theater Company**, 230 East Ninth Street (673-3706).

NUNSENSE—Dan Goggin's entertaining musical adventure comedy drama, now in its sixth year, of five sensible and motivated nuns who mount a talent show to raise money for what they consider to be a good and noble cause. Tuesday, Wednesday, Thursday at 8, $30; Friday, Saturday at 8, $35; Saturday and Wednesday at 2, Sunday at 3, $32.50. Opened 12/12/85. At the **Douglas Fairbanks Theater**, 432 West Forty-second Street (239-4321). ● ●

OUR LADY OF PERPETUAL DANGER—Adam Kraar's play, directed by Roy Gabay. Monday and Tuesday at 8 p.m., Saturday at 2:30 and 8:30 p.m. (no matinee Saturday 10/5 or Sunday 10/6); $12; from 10/3. At the **Judith Anderson Theater**, 422 West Forty-second Street (1/718-858-2556).

OUR LADY OF THE TORTILLA—Luis Santairo's comedy; directed by Max Ferra, is about a college student who brings his Anglo girlfriend to meet his family and tries to disguise their Latin ways, only to be thwarted by a spinster aunt who has a religious vision while baking tortillas. Productions in Spanish and English on alternating nights. Wednesday-Saturday at 8 p.m., Saturday & Sunday at 3; $20; 10/9 through 11/10. At **INTAR,** 420 West Forty-second Street (869-3530).

PAGEANT—A musical beauty contest, a deft parody and the rowdiest but possibly the sweetest farce in New York today, and consistently droll. Here five judges are selected from the audience to vote for Miss Glamouresse; conceived, directed, and choreographed by Robert Longbottom; book and lyrics by Bill Russell and Frank Kelly, music by Albert Evans. Tuesday-Friday at 8:30, Saturday at 7:30 and 10:30, Sunday at 3:30 and 7:30; $32.50-$35; dinner available. **Blue Angel**, 323 West 44th Street (262-3333).

PENN & TELLER ROT IN HELL—Not really: they've returned after a successful international tour with additions to items featured in their Broadway hit. Model Carol Perkins made the move with them, as did "Casey at the Bat", and the duck and the anvil. Tuesday through Friday at 8 p.m., Saturday at 3 p.m., 7 p.m., and 10 p.m.; Sunday at 3 p.m.; $35. At the **John Houseman**, 450 West 42nd Street (564-8038).

PERFECT CRIME—Warren Manzi's long-running thriller; about a wealthy female psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." Directed by Jeffrey Hyatt. Opened: 4/5/87. Monday, and Thursday-Saturday at 8, Sunday at 3 and 7, Wednesday and Saturday at 2; $30. **Theater Four**, 424 West Fifty-fifth Street (695-3401). ● ●

THE RADIANT CITY—Created and directed by Theodora Skipitares, this theater work uses puppets, sculpture, film, slides and live music (score by Christopher Thall and lyrics by Andrea Balis; the singers are Lisa Kirchner and Will Badgett) to illuminate the history of New York City and the life and career of Robert Moses. On-stage performers (puppet manipulators, dancers, and circus performers) are Ed Greenberg, Cora Hook, Michael Preston, and Cathy Shaw. Tuesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; from 9/27; $26. At the Main Stage of the **American Place Theater,** 111 West Forty-sixth Street (840-3074).

REPERTORIO ESPANOL—Events at present scheduled for the summer: Jacobo Langner's *Esperando La Carroz* (Waiting for the Hearse); directed by Braulio Villar ($15); Dolores Prida's *Botanica*, directed by Manuel Martin ($15); Roberto Cossa's *La Nonna*; directed by Braulio Villar ($15); Gloria Gonzalez's *Cafe Con Leche*, directed by Rene Buch ($15). Pilar Rioja with an evening of flamenco and traditional Spanish dance ($18 to $25). For schedule of dates and times information, please phone theater. At the **Gramercy Arts Theater,** 138 East Twenty-seventh Street (889-2850).

RETURN TO THE FORBIDDEN PLANET—Written and directed by Bob Carlton, his play is dubbed "Shakespeare's Forgotten Rock 'n' Roll Masterpiece", and is loosely based on the Bard's *The Tempest.* Featured in the cast are Gabriel Barre, Michael Rotondi, Allison Briner, David LaDuca, Julee Cruise, James Wiggins, Jr., Mary Ehlinger, Louis Tucci, Erin Hill, Chuck Tempo, Robert McCormick, and Steve Steiner—all musicians who must be able to play at least five instruments. Tuesday through Friday at 8 p.m., Saturday at 6 p.m. and 10 p.m., Sunday at 2 p.m. and 6 p.m.; $31 to $38; from 9/27. At the brand-new **Variety Arts Theater,** Third Avenue and Fourteenth Street (239-6200).

SHORT SHOTS—*Out of Focus, Norman, Room 2303, Poopsie,* and *Joinin' of the Colors,* original musical theater pieces, directed by Bill Blechingberg, are by David Tenney, Benita Green, Reena Heenan, Frank Jump, Lynn Portas, and Dan Clancy. In the casts are Lisa Asher, James Saxonmeyer, Anne Healy, Lawrence Faljean, Frank Jump, Christopher Brown, Larry Klein, Milo Heenan, Alfred Lakeman, and Lorraine Serabian. Thursday through Monday at 7 p.m.; $18.50. Schedules change practically weekly so phone theater for specifics. At the **Improvisation Theater,** 358 West Forty-fourth Street. (765-8268).

THE SKIN OF OUR TEETH—A revival of Thornton Wilder's Pulitzer Prize-winning play dramatizing the indestructability of mankind as it follows an allegorical family through the Ice Age, the Flood, and a modern war; directed by Robert Hupp. Featured in the cast are Craig Smith, Elise Stone, Jeanne Demers, Joe Menino, Angela Vitale, Betty Burdick, Harris and Berlinsky. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; $16; through 11/22. A Jean Cocteau production at the **Bouwerie Lane Theater**, 330 Bowery (677-0060).

SLASHER: THE SPLATTER ROCK MUSICAL—A revival of the musical comedy with book by Michael Hillyer, Biff Paruolo, and Bill Wheeler, with music and lyrics by Michael Calderwood; directed by Jonathan Silver. Tuesday through Friday at 8; $15; through 10/4. At the **Wings**, 154 Christopher Street (627-2961).

SONG OF SINGAPORE—A bubbly brimming musical (and a great deal of fun) trying to answer the question: 'What do you do when a mysterious Asian slumps over dead at your bar with a handful of jewel-stuffed fish, and you just gotta sing and dance'? Directed by A. J. Antoon with an eye for zany detail; created by Erik Frandsen, Michael Garin, Robert Hipkens, Paula Lockheart, and Allan Katz. Tuesday through Friday at 8 p.m., Saturday at 2 p.m. and 8 p.m., Sunday at 3 p.m. and 7 p.m.; $25 to $37.50. At the **Song of Singapore Theater,** Seventeen Irving Place (228-0844).

SPARKY'S LAST DANCE—Described by its author Richard Lay as "a black comedy about white trash", play has a Death Row setting; directed by John Wall. Featured in the cast are Dennis Dooley (who stars as the killer Hurricane), Bonnie Haagebuch (as his sister), and Helen Abrams (as his girl friend). Tuesday through Saturday at 8 p.m., Sunday at 3 p.m.; $15 to $18; through 9/29. At the **Forty-fifth Street Theater**, 354 West Forty-fifth Street (582-7862).

STEEL MAGNOLIAS—A revival of Robert Harling's comedy, directed by Jean Prinz Korf, is about a group of gossipy Southern ladies in a small-town beauty parlor. Thursday-Saturday at 8, Saturday at 2, Sunday at 3; $15; 9/27-10/6. At the **St. Bart's Playhouse**, 109 East 50th Street (751-1616, ext. 219).

SUBLIME LIVES—Paul Firestone's play, directed by William E. Hunt, captures a part of America's great theatrical history, dealing with the lives of an actor/manager, a playwright, a drama critic, and two leading actresses. With Lenny Singer, Pamela Cecil, Julia Meade, Jordan Charney, Ron Keith, Thom Christopher, Hans Friedrichs. Tuesday-Saturday at 8, Saturday at 2, Sunday at 3; $20-$25. At the **Theater Row Theater**, 424 West Forty-second Street (564-8038).

THE SUMMER THEY STOPPED MAKING 'LUDES—*(How Taking Peyote Turned Me Into a Coyote)*: Steven Tanenbaum's comedy, directed by Scott Schneider, melds the disaffected drug culture of suburban teens with the sacred knowledge of the Native American "brujo" or sorcerer. Friday & Saturday at 8; through 9/28; $10. **Dick Shea's**, 100 East 16th Street (243-6542).

TARTUFFE—Martin LaPlatney stars in Moliere's mid-seventeenth century comedy about a concoction of desire, hypocrisy, and deception; translated by Donald M. Frame; directed by Shepard Sobel. With Joanne Camp, Frank Geraci, Arnie Burton, Hank Wagner, Dugg Smith, Janine Lindsay, Earle Edgerton, Kathryn Lee, Julia Glander. Tuesday-Friday at 8, Saturday at 5 and 9, Sunday at 2; through 10/19; $12-$16. **Pearl Theater**, 125 West 22nd Street (645-7708).

A TEMPEST—Aime Cesaire's adaptation of Shakespeare's *The Tempest* explores the political and cultural conflict opposing the white master, Prospero, his mulatto servant Ariel, and the black slave Caliban. Part of Ubu's West Indies Fall Festival. Tuesday-Saturday at 8, Sunday at 3; $15; 10/8 to 27. **Ubu Repertory Theater**, Fifteen West Twenty-eighth Street (679-7540).

UNIDENTIFIED HUMAN REMAINS AND THE TRUE TREASURE OF LOVE—Bud Fraser's play, set in Edmonton, Canada, about the awkward rituals of what passes for dating as 7 young Canadians search for love in an era of uncertainty, conflicts, and sexual manipulation; directed by Derek Goldby. With Lenore Zann, Michael Connor, Scott Renderer, Tom Hodges, Robert McCaskill, Michelle Kronin, Olivia Negron. Tuesday-Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; ($29.50 Tuesday-Thursday; $32.50 Friday-Sunday.) **Orpheum ,** 126 Second Avenue (477-2477).

WHO COLLECTS THE PAIN—Sean O'Connor's play, directed by William Electric Black, takes place in the spring of 1993, when a white Columbia student meets a black girl & their passion ignites. With Angel Jemmott, Gordon MacDonald, Robert Colt, Al Rodriguez, Lloyd Goodman, Jonathan Meyers, Khalil Kain, Frank Guy. Tuesday-Saturday at 8, Saturday at 3; through 10/5; $12. **Schapiro Theater** at Columbia, 605 West 115th Street (996-7287).

YOUNG PLAYWRIGHTS FESTIVAL—Works of writers under the age of 19: *Donut World*, by Matthew Peterson; *Man at His Best*, by Carlota Zimmerman; *Secrets to Square Dancing*, by Denise Maher; *I'm Not Stupid*, by David Rodriguez. Tuesday-Friday at 8, Saturday at 3 & 8, Sunday at 2 & 7; 9/24-10/20 (performance 10/13); $22. This year these four selected plays were chosen from 725 entries. At **Playwrights Horizons Theater**, 416 West Forty-Second Street (279-4200).

OFF OFF BROADWAY

AQUI NO PAGA NADIE (WE WON'T PAY, WE WON'T PAY)—In Spanish: Dario Fo's play presents the problems of hunger under the socio-economic conditions of the world's inflation. With Soledad Lopez, Edgar Anchique, Jorge Ferreira, Ana Maria Estrada; directed by Angel Gil Orrios. 9/27-10/20; Friday & Saturday at 8, Sunday at 3 & 6. I.A.T.I. at the **St. Benito's Church Auditorium**, 342 West 53rd Street (431-3613).

THE BOXING DAY PARADE—Clifford Mason's play, a commentary on the politics of Jamaica during the '60s; directed by Jennifer Vermont-Davis. With Arthur French, Clifford Mason, Norman Matlock, Pam Hyatt, and Carol London. Thursday-Sunday at 8; $10. **Intar II**, 508 West 53rd Street (242-9244).

BUTTERED PASSIONS—An evening of one-acters: Ralph Pena's *Cinema Verite*, directed by Jorge Ortoll, and Jessica Hagedorn's *Surrender*, directed by Ching Valdes-Aran. 9/24-28 at 8, 9/28 & 29 at 3; $15. **TADA Theater Space**, 120 West 28th Street (582-3628).

CARIBBEAN COUPLES—Carolyn Moses' comedy, directed by Deborah Roberts, with Diane Findlay and Larry Nicks, wherein three couples view themselves with a new twist. Tuesday-Friday at 8, Saturday at 2 and 8, Sunday at 3; $10; 9/26, 10/6.**Harold Clurman Theater**, 412 West 42nd Street (564-8048).

CHEKHOV-FONDREN BILL—Chekhov's *Swan Song*, a tragi-comedy about an aging Shakespearean actor reduced to playing clowns;Fred Fondren's *Why There Are No Beavers at Miss Mary's Place*, a Southern play dealing with eccentricity in regular folks; both directed by Fondren. Thursday-Saturday at 8; $10; through 9/28. **Prometheus,** 239 E. Fifth Street (477-8689).

DOUBLE BILL—Susan Glaspell's *Trifles* tells of the growing friendship between two wives as they discuss clues as to why another wife has murdered her husband. Strindberg's *Miss Julie*, about the tragedy that results from the encounter of a servant trying to better himself and a count's daughter discontent with the restraints of her place in society. Thursday-Saturday at 8, Sunday at 3 and 7; through 9/29; $10. **Avalon Theater**, 2744 Broadway at 105th Street (316-2668).

FROZEN STYPH—At Ronald Jay Cohen's comedy, audiences are invited to attend a dinner party in honor of the late frozen-food king. Evening includes dinner. Wednesday through Sunday at 8; $65. **Il Sole**, 40 West Fifty-sixth Street (696-8585).

INVASION OF THE OOOOGS—Eric Swirsky's science-fiction romp, directed by Filomena Riviello, about creatures from another planet; music by the rock band, Idle Chatter. Monday and Tuesday at 8; $5; through 12/30. **Courtyard**, 39 Grove Street (841-0259).

JULIE JOHNSON—Wendy Hammond's play tells of a working-class housewife whose passion to learn about computers tips her life upside down and starts her on a journey of self-discovery. 9/26-29, 10/2-6, 8-13. Sunday is at 5 p.m., all others at 8; $10. **Synchonicity Space**, 55 Mercer Street (724-6041).

LEPER PRIEST—Father Damien is Aldyth Morris' subject and features William Walsh in a show about self-sacrifice among lepers exiled to a Hawaiian island. Tuesday-Saturday at 8, Saturday & Sunday at 2; from 9/24; $20. **Irish Arts**, 553 West 51st(757-3318).

LINE—Israel Horovitz's about five people who want to be first in line, directed by Doug Lieth; the choreography is by Leava Hall; Wednesday, Saturday, and Sunday at 9:30; $10. In rep with *I—Land*, excerpted from Sonia Picer's novel about the ups and downs of daily life in Manhattan; directed by Laura Josepher. Thursday & Friday at 9:30; $10; through 10/13. **13th Street Theater,** Fifty West 13th Street (675-6677).● ●

OUR OWN RED BLOOD—Cecil Jenkins's psychological thriller with Northern Ireland as a backdrop. Tuesday-Saturday, 9/24-29, at 8; Sat., Sun. mats at 2; $8. **Roundabout**, 307 W. 26th Street (420-1360).

SOME OF US JUST AREN'T THAT WEIRD—Jeff Hagedorn's journey through life, sex, and softball; directed by Laura Josepher. With Nina D'Abbracci, Ellen Weinberg, Bob Dillon, Ashley Warner, Nancy Flom, Sunday Theodore, Anthony Gallo, Richard Tanner, Whitney Hamilton, Lori Sypek, Kevin Hayes, Brian Honohan. Thursday-Sunday at 7; $10; through 10/13. **13th St.Theater**, 50 West 13th (675-6677).

TITUS ANDRONICUS—Shakespeare's first tragedy spins a tale of treachery and vengeance; directed by David Herskovits. 9/25 to 29 at 7:30 p.m.; $10. At the **NADA Theater**, 167 Ludlow Street (420-1466).

TONY 'N' TINA'S WEDDING—Wedding at St. John's Church, **81 Christopher Street**; then a reception at **147 Waverly Place**, Italian buffet, champagne, wedding cake with Rick Pasqualone and Sharon Angela, the happy couple. Tuesday-Saturday at 7, Saturday and Sunday at 2; phone for prices (279-4200).

TRYING AGAIN—Three one-act plays by Louise Dennis, ranging from comedy to tragedy; directed by Kenn Barton and featuring Ray Trail, Brenda Gardner, Michael Lien, Jeff Lackey, Charlotte Leslie, and Melba LaRose. Thursday-Saturday at 8, Sunday at 3 & 5; $10. **Theater 603**, 311 West 43rd (924-0164).

UNCLE VANYA—Chekhov's drama plunges deep inside the emotional whirlwind of a provincial Russian family; directed by Jocelyn Cramer. Wednesday through Saturday at 8; $10; through 9/28. At the **House of Candles Theater**, 99 Stanton Street (353-3088).

A VEGETABLE FROM THE SEA—A play performed by the Bull Family Orchestra, with Katie Bull confronting the flipside of the American family-in-denial; score by the Top Buttons. 9/26-28, and 10/2-5 at 8 p.m.; $10. **William Redfield**, 354 West 45th Street (924-0077).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you of their availability.

ART
EXHIBITIONS

COMPILED BY EDITH NEWHALL

GALLERIES

During the summer, galleries are generally open Mon.–Fri. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

BARTHOLOMEUS BREENBERGH—Paintings and drawings executed in Rome and Amsterdam by this Dutch artist (1598–1657); through 10/31. Feigen, 49 E. 68th St. (628-0700).

ELIOT CLARK—Watercolors of his summer home in Connecticut and winter home in Albemarle County, Virginia by this artist who was a president of the National Academy over thirty years ago; 10/1–26. Marbella, 28 E. 72nd St. (288-7809).

FRANCESCO CLEMENTE—New paintings from his "Testa Coda" series in which the figure is dissected into intense, isolated studies to suggest mystical connotations; 9/28–11/6. Gagosian, 980 Madison Ave. (744-2313).

JORGE EDUARDO—Realist landscape and cityscape paintings by a Brazilian artist; through 10/5. Kouros, 23 E. 73rd St. (288-5888).

ALAN FELTUS—Figurative paintings inspired by classical Italian paintings; through 10/26. Forum, 1018 Madison Ave. (772-7666).

NANCY FRIED—Recent terracotta sculptures; 9/26–11/2. Graham Modern, 1014 Madison Ave. (535-5767).

AL HELD—Three new large-scale paintings in a series titled "Harry If I Told You Would You Know?"; 9/25–10/31. Emmerich, 650 Madison Ave. (752-0124).

RALPH HUMPHREY—Abstract paintings on paper from the 1980s by this former professor at Hunter College who died in 1990, organized by Susan Crile; through 10/26. Hunter College, 695 Park Ave. (772-4991).

DAVID SMITH/A. R. PENCK—Abstract paintings on paper in black egg ink and colored tempera from 1953–61/Ten paintings from 1982–90. Through 10/5. Salander-O'Reilly, 20 E. 79th St. (879-6606).

DON VAN VLIET—Recent abstract paintings; through 10/26. Werner, 21 E. 67th St. (988-1623).

PAUL WALLACH—New sculpture; 9/25–11/2. Cade, 1045 Madison Ave. (734-3670).

IGNACIO ZULOAGA—Portraits, landscapes, and still-life paintings by this Basque artist (1870–1945); 10/1–11/8. Wildenstein, 19 E. 64th St. (879-0500), $3 adults, $1 students and seniors (to benefit Spanish Heritage, a non-profit cultural organization).

57th Street Area

RUDY AUTIO—Figurative ceramic vessels; through 10/26. Drutt, 41 E. 57th St. (974-7700).

ROBERT BARRY—A new projection titled "Not Intended"; through 10/5. Solomon, 724 Fifth Ave. (757-7777).

LEONARD BASKIN—Twenty-one new paintings in a series titled "Angels to the Jews" and two bronze sculptures; through 10/26. Midtown Payson, 745 Fifth Ave. (758-1900).

JOAN BROWN—A memorial exhibition of self-portraits from 1970 to 1983, including "Homage to Akhenaton" and works from her "Alcatraz Swim" series; through 10/23. Frumkin/Adams, 50 W. 57th St. (757-6655).

JOHN BUTTON—Paintings, watercolors, pastels, and drawings of realist cityscapes from 1963–1982; through 10/5. Fischbach, 24 W. 57th St. (759-2345).

ELAINE DE KOONING—Seventeen enamel paintings executed during the summer of 1948 at Black Mountain College in North Carolina; 10/1–11/2. Washburn, 41 E. 57th St. (753-0546).

MARYLYN DINTENFASS—Ceramic sculptures and works on paper; through 10/10. Dintenfass, 50 W. 57th St. (581-2268).

PHILIP GUSTON—His "Hood" drawings from 1968–71; through 10/19. McKee, 745 Fifth Ave. (688-5951).

AL HELD—Recent watercolors that evoke recollections of the structures and landscapes in early Italian Renaissance paintings; through 10/12. Emmerich, 41 E. 57th St. (752-0124).

REBECCA HORN—New sculpture; 9/24–10/19. Goodman, 24 W. 57th St. (977-7160).

DONALD JUDD—Recent sculptures in anodized steel and plywood; through 10/19. Pace, 32 E. 57th St. (421-3292).

MARK LAMBRECHTS—Recent paintings; 9/28–10/19. De Nagy, 41 W. 57th St. (421-3780).

DANIEL MALONEY—Paintings and sculpture that are inspired by Caribbean folk art and Magic Realism; 9/25–10/4. Goodman, 41 E. 57th St. (593-3737).

JOHN MCLAUGHLIN—A survey of paintings, from the more complex works of the 1950s to the dramatically simplified, monolithic, black-and-white paintings of the 1960s; through 10/12. Emmerich, 41 E. 57th St. (752-0124).

GEORGE NEGROPONTE—Recent abstract paintings; through 10/3. McCoy, 41 E. 57th St. (319-1996).

WALLACE PUTNAM—Paintings and assemblages executed between 1929–1949, by this artist whose work was included in the "Société Anonyme International Exhibition" at the Brooklyn Museum in 1926 and the seminal "Fantastic Art, Dada, and Surrealism" at The Museum of Modern Art in 1936; through 11/9. Ross, 50 W. 57th St. (307-0400).

MATTHEW RADFORD—Large-scale oil paintings that depict New York City's hustling crowds; 10/1–29. Tatistcheff, 50 W. 57th St. (664-0907).

DAVID SALLE/MAN RAY—Photographs used as studies for paintings, from 1980 to 1990/His "Natural Paintings," made by pressing paint to canvas. Through 10/12. Miller, 41 E. 57th St. (980-5454).

MARK TOBEY—Abstract paintings from the 1950s; through 10/26. Daverio, 41 E. 57th St. (826-4210).

ROGERS TURNER—Gouache still-life paintings of flowers, vegetables, and fruits; through 10/11. Victoria, 154 E. 55th St. (755-2549).

NOT VITAL—A survey of prints and multiples by this Swiss artist; through 10/26. Baron/Boisante, 50 W. 57th St. (581-9191).

BETTINA WERNER—Textural minimalist paintings; through 10/12. Del Re, 41 E. 57th St. (688-1843).

BEATRICE WOOD/RICK DILLINGHAM—Recent ceramic vessels by this 98-year-old artist who was involved in the Dada movement and a friend of Duchamp's/Orange ceramic sculptures with broken and reassembled forms and metallic lusters. Through 10/5. Clark, 24 W. 57th St. (246-2205).

SoHo and TriBeCa

SUSAN AMBRICO—Paintings with textural, collaged surfaces inspired by Chinese philosophies, the paradox of synchronicity, and the transformation of the self through alchemy; through 10/31. Weiss, 68 Laight St. (925-7313), Thur.–Sat. 12–6.

MARY BEYT—Paintings in which commercially-manufactured lace has been used as a stencil to create gridlike structures; through 10/5. Klagsbrun, 51 Greene St. (925-5157).

MEL BOCHNER—An installation work that was shown in Germany in 1969 titled "Measurement Series: 36″ Latitudinal Projection" and consists of drawings on the wall and on paper; through 10/19. SteinGladstone, 99 Wooster St. (925-7474).

LOUIS BOUCHARD—An installation and paintings; through 10/25. Bullot, 149 Mercer St. (219-2716).

PAUL BRACH—Paintings and pastels of southwestern landscapes during thunderstorms; through 10/1. Steinbaum, 133 Greene St. (431-4224).

GANDY BRODIE—Delicate paintings of such everyday subject matter as plants, trees, and still life, by this artist who died in 1975; through 10/12. Thorp, 103 Prince St. (431-6880).

BERNARD CHAET—Portraits, landscapes, and still lifes; through 10/12. Pearl, 420 W. Broadway (966-5506).

JAMES O. CLARK—Sculptures constructed from industrial materials such as colorfully insulated copper wire, twisted metal, scraps of wood, and neon or fluorescent lights; through 10/5. Protetch, 560 Broadway (966-5454).

PETAH COYNE—Recent sculptures that hang from the ceiling and are constructed from chicken wire, metal shavings, car parts, and other materials. At Brown, 23 Watts St. (219-1060), through 10/5; Shainman, 560 Broadway (966-3866), through 10/12.

NANCY DAVIDSON—Recent works in a series titled "Theatre Catalogue" that address the potential drama of the female body; through 10/17. Anderson, 63 Thompson St. (431-8547).

JIM DINE—Recent sculpture and paintings; through 10/26. Pace, 142 Greene St. (431-9280.

GARRICK DOLBERG—Sculptures constructed from discarded home furnishings left on the street and construction debris; through 10/19. Yi, 249 Centre St. (334-5189).

SUZANNE GIROUX—An installation of video projections inspired by Monet's gardens at Giverny; through 10/5. 49th Parallel, 420 W. Broadway (925-8349).

VERA ELASSER-STAUB—Abstract paintings on paper; through 10/19. Engelhorn, 591 Broadway (966-6882).

RON ENGLISH—Paintings in a Pop-art style that deal with political and social issues, by an artist who often puts his works on billboards; through 10/15. Stendhal, 622–26 Broadway (505-1201).

CHRISTIAN GARNETT/CATHERINE LEE—Recent abstract paintings/Monotypes. Through 10/9. Auchincloss, 556 Broadway (966-7753).

PIERO GILARDI—An installation that resembles a vineyard and incorporates sound, electricity, and the viewer; through 10/12. Sperone Westwater, 121 Greene St. (431-3685).

GILBERT & GEORGE—A recreation of the exhibit that inaugurated Sonnabend's gallery in SoHo twenty years ago, including a series of large drawings titled "The General Jungle" and their performance of "The Singing Sculpture"; through 10/12. Sonnabend, 420 W. Broadway (966-6160). Performances will take place on 9/24–28 from 3–6.

JUAN GONZALEZ—Recent collages based on Garcia Lorca's play, *As Soon as Five Years Pass*, and paintings and drawings focussing around the theme of Shakespeare's line, "All the world's a stage…"; through 10/9. Hoffman, 429 W. Broadway (966-6676).

NANCY GROSSMAN—Sculpture, paintings, drawings, and collages from 1963–1990; through 10/12. Exit Art, 578 Broadway (966-7745).

RUTH HARDINGER—Sculptures and "mound paintings" in pigmented plaster that refer to ancient myths and Central and Latin American cultures; through 10/12. Staib, 8 Greene St. (941-5977).

NANCY HAYNES—New paintings; 9/27–10/26. Good, 532 Broadway (941-8066).

JENE HIGHSTEIN—Large-scale black pigment drawings on paper; through 11/9. Klein, 594 Broadway (431-1980).

DIANA JOHNSON—Figurative sculptures in bronze and terracotta; through 10/12. Australia, 98 Greene St. (274-9835).

DAVID KAPP—Heavily-layered paintings of abstracted traffic scenes; through 10/5. Beitzel, 102 Prince St. (219-2863).

CLAIRE KLAREWICZ-OKSER—Highly-stylized paintings of women; 10/1–26. Perlow, 560 Broadway (941-1220).

HARRY KRAMER—Recent abstract paintings with all-over patterns; through 10/26. Cowles, 420 W. Broadway (925-3500).

EVE ANDREE LARAMEE—New sculpture; through 10/12. Gibson, 568 Broadway (925-1192).

JONATHAN LASKER—New abstract paintings; 9/28–11/2. Sperone Westwater, 142 Greene St. (431-3685).

JUDY MANNARINO—Watercolors that are layered with cage-like structures, veils of color, and quirky lines; through 10/26. Penine Hart, 152 Wooster St. (982-1164).

ARNOLD MESCHES—New paintings and collages that juxtapose images of events and phenomena from different periods of time; through 10/12. Donahue, 560 Broadway (226-1111).

TOBIAS MOSTEL/ZERO MOSTEL—Ceramic pots with erotic themes and paintings/Expressionistic paintings. Through 10/5. Bustamante, 560 Broadway (226-2108).

CYRILLA MOZENTER—Large floor sculptures inspired by the artist's encounters with the cycles of growth and decay as forces of nature in the urban and rural locations she grew up in; through 10/12. Jamison Thomas, 588 Broadway (925-1055).

JIM NUTT—Nine recent portraits that are confrontational and ambiguous; through 10/16. Kind, 136 Greene St. (925-1200).

STEVEN PARRINO—New works; through 10/12. Newburg, 580 Broadway (219-1885).

DENNIS PINETTE—Industrial landscapes painted from both memory and vision; through 10/21. Rosenberg, 115 Wooster St. (431-4838).

LARRY POTTER—Lyrical abstract paintings by this black artist who moved from New York to Paris in the mid-1950s; through 10/1. Kelly, 591 Broadway (226-1660).

ERWIN PFRANG—Drawings inspired by James Joyce's *Ulysses*; through 10/5. Nolan, 560 Broadway (925-6190).

MARK ROBBINS/IRWIN—A construction titled "Framing American Cities" that abstracts elements from the urban landscape to represent New York City, Columbus, Ohio, and San Francisco/Thickly-painted and heavily-framed oil paintings hung salon-style with imagery borrowed from totalitarian and modernist iconography, by a collaborative group of five painters from Yugoslavia. Through 10/20. The Clocktower Gallery, 108 Leonard St. (233-1096).

ALEXIS ROCKMAN—A photo project that depicts various genetic deformities and human cadavers; through 10/26. Lee, 588 Broadway (966-2676).

ADAM ROLSTON/JIM LONG—An installation that transforms the gallery into a warehouse of cardboard condom boxes made by the artist/Black-and-white photographic studies of male couples. Through 10/5. Wessel O'Connor, 580 Broadway (219-9524).

DORRY SACK—"Hearts" made of satin-covered foam embroidered with text, and cut-out foam rubber letters put together to form slogans; through 10/19. Bitter-Larkin, 597 Broadway (219-0150).

JULIAO SARMENTO—Recent large- and small-scale paintings with thickly painted white backgrounds on which the artist has drawn with a pencil; through 10/12. Louver, 130 Prince St. (925-9205).

BUKY SCHWARTZ—Installations that incorporate video monitors and photographs; through 10/27. Rempire, 121 Greene St. (979-1111).

SARAH SEAGER—Recent paintings and sculpture; through 10/12. Luhring Augustine, 130 Prince St. (219-9600).

SEMYONOV & JUTE—Collaborative paintings about intrigue and coup plotters stylistically inspired by old Russian children's books; through 10/12. Levy, 415 W. Broadway (941-0009).

JON SERL—Representational and abstract paintings from 1950 to the present by a 97-year-old self-taught artist; through 10/19. Cavin-Morris, 560 Broadway (226-3768).

NANCY SHAVER—New works; through 10/12. Marcus, 578 Broadway (226-3200).

JONATHAN SILVER—Monumental and pedestal-sized sculptures in plaster and bronze, plus graphite drawings; through 10/12. Munroe, 130 Prince St. (226-0040).

ALAN SONFIST—Drawings for environmental projects and sculpture; through 10/12. LedisFlam, 584 Broadway (925-2806).

THE PEPPERS—Paintings, sculpture, and installations that address everyday life in the Soviet Union, by Ludmila Skripkina and Oleg Petrenko, a young husband-and-wife team from Odessa; through 10/12. Feldman, 31 Mercer St. (226-3232).

RICHARD TORCHIA—An installation of an illuminated fishbowl in the center of the gallery around which three lenses are positioned, projecting views of tropical fish onto circular screens mounted on the gallery's walls; through 10/5. Coup De Grace, 579 Broadway (431-5799).

FRANCOISE VERGIER—Life-size sculptures of women and smaller works that address the human form; through 10/5. Lipton, 67 Prince St. (925-7140).

PILAR VIVIENTE—Oxidized images on pieces of steel that appear to function as mirrors; through 10/22. Alcolea, 130 Prince St. (966-4020).

URSULA VON RYDINGSVARD—Recent sculptures that are constructed from hundreds of wood blocks that are chiselled, stacked, and glued; through 10/26. Lorence-Monk, 578 Broadway (431-3555).

PETER VOULKOS/MOUND BUILDERS—A thirty-year survey of paintings, prints, and sculpture/Stone sculptures of the American Indian tribes of the Mound Builders and Woodlands (circa 400 B.C. to 1600 A.D.); through 11/2. Twining, 568 Broadway (431-1830).

KRZYSZTOR WODICZKO/OLIVER WASOW—An installation titled "Poliscar" that is a continuation of his "Homeless Vehicle Project"/New work. Through 10/5. Baer, 476 Broome St. (431-3631).

ERWIN WURM—Conceptual sculptures that explore the fractures between everyday life and art, by an Austrian artist; through 10/12. Stux, 155 Spring St. (219-0010).

JEAN ZALESKI—Paintings and sculpture in a body of work titled "Malta and Megaliths: The Ancestor Series"; through 10/3. Z, 382 W. Broadway (334-1932).

REMY ZAUGG—Paintings that investigate the acts and concepts of painting, and a series of prints about the history of painting; through 10/9. At Alexander, 59 Wooster St. (925-4338) (paintings) and Alexander Editions, 476 Broome St. (925-2070) (prints).

Other

MICHAEL ABRAMS—Surrealistic landscape paintings; through 10/5. The Gallery, Three Zero, 30 Bond St. (505-9668).

MARIE BARRETT—Mixed-media wall hangings that explore the impact of power structures on the Irish consciousness; through 10/19. Irish Arts Center, 553 W. 51st St. (757-3318).

MEL CHIN—An installation titled "Degrees of Paradise" that serves as an introduction to a larger work-in-progress dealing with the destruction of the ozone layer; through 10/26. Storefront for Art & Architecture, 97 Kenmare St. (431-5795).

ALAN GLOVSKY/MICHAEL OTTERSEN—A collaborative installation that investigates the psychological effects of homelessness. Through 10/6. P.S. 122, 150 First Ave. (982-8605).

MARY LUM—A limited-edition book of collaged text based on a psychoanalytic text from 1924, and an installation of a "reading room"; through 11/1. Intar, 420 W. 42nd St. (695-6134).

JUDY PEDERSEN—Recent paintings and drawings of

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symbolic images; through 10/13. Illustration, 330 E. 11th St. (979-1014).

LUCA PIZZORNO—Metal sculptures; through 10/26. Prisunic, 409 W. 14th St. (633-1624).

ROBERT SMITHSON—A survey of works on paper from 1957–1973 and unpublished writings, by this American sculptor who died in a plane crash in 1973 at the age of 35; through 10/26. Wallach Art Gallery, Columbia University, W. 116th St. between Broadway and Amsterdam Ave. (854-7288).

CHARLES WATSON—Watercolors and drawings of well-known sites in Italy, France, and England, from the 1880s to 1910; through 9/30. Davis & Langdale, 231 E. 60th St. (838-0333).

GROUP SHOWS

Madison Avenue and Vicinity

AMERICAS SOCIETY—680 Park Ave. (249-8950). "Faces of Eternity: Masks of the Pre-Columbian Americas"; through 12/15.

AVANTI—956 Madison Ave. (628-3377). Works by CoBrA artists, including Atlan, Doucet, Gear, Gilbert; through 10/19.

CUDAHY'S—170 E. 75th St. (879-2405). Works by Basham, Day, Godbee, Mendenhall, Stefanic, Wood, others; through 10/5.

KNOEDLER—19 E. 70th St. (794-0550). Works by Graves, David, Goldberg, Heizer, Motherwell, Stella, Sultan, Walker, and other gallery artists; through 10/3.

MATHES—851 Madison Ave. (249-3600). Conceptual photographic works by the Bechers, Charlesworth, Grisi, Luyten, the Starn Twins; through 10/23.

MCCARRON—1014 Madison Ave. (772-1181) and Goodfriend, 61 E. 77th St. (628-9383). "La Belle Epreuve: Five Centuries of French Printmaking," with works by Bonnard, Boucher, Corot, Degas, Fragonard, Pissaro, Vuillard, others; 10/1–26.

RALPH—43 E. 78th St. (288-5222). Works by De Kooning, Fussmann, Nicholson, Stankiewicz, Weber; through 9/30.

STONE—48 E. 86th St. (988-6870). Works by emerging artists; through 10/5.

57th Street Area

DRUTT—724 Fifth Ave. (974-7700). A benefit exhibition for the Archie Bray Foundation curated by Rudy Autio, with ceramic works by Babu, Gill, Harrison, Higby, Takamori, Voulkos, Zimmerman, others; through 10/26.

FITCH-FEBVREL—5 E. 57th St. (688-8522). 19th- and 20th-century works on paper by Braque, Pascin, Robbe, Yake, others; through 10/26.

FRENCH—24 W. 57th St. (308-6440). "Expedition: Estes Park," with paintings of the Rocky Mountains by Atkinson, Dunlap, Gregor, Mulford, Scott, Sullivan, Winn; through 10/5.

HAIME—41 E. 57th St. (888-3550). Paintings and sculpture by Kadishman, Larraz, Mutal, Reice, Sutil, Van Alstine, Vari, others; through 10/12.

I.B.M. GALLERY OF SCIENCE AND ART—590 Madison Ave. (745-3500), Tue.–Sat. 11–6. Free. "Corot to Monet: The Rise of Landscape Painting in France"; through 9/28.

JOSEPH—745 Fifth Ave. (751-5500). Works by Bonner, Carpenter, Castle, Dunnigan, Paley, Philbrick, Schriber; through 10/26.

KENNEDY—40 W. 57th St. (541-9600). 20th-century American prints and watercolors by Albright, Burchfield, Colman, Dove, Marsh, Nadelman, others; through 9/30.

PAINEWEBBER—1285 Ave. of the Americas (713-2885), Mon.–Fri. 8–6. "On With the Show! Circus and Theater Posters from the Collection of The New-York Historical Society"; through 12/6.

ST. ETIENNE—24 W. 57th St. (245-6734). Expressionist paintings, drawings, and prints by Beckmann, Dix, Grosz, Kirchner, Nolde, Schiele, others; through 11/9.

URBAN CENTER—457 Madison Ave. (935-3960). "Rene Dubos Bioshelter Competition"; "Recent Works by Rodolfo Machado and Jorge Silvetti"; through 10/19.

ZABRISKIE—724 Fifth Ave. (307-7430). "Surrealism and the Book," including books and related drawings, paintings, watercolors, vintage photographs, and sculpture by Bellmer, Breton, Eluard, Ernst, Man Ray, Masson, others; through 10/26.

SoHo and TriBeCa

ALA—560 Broadway (941-1990). "Le Regole del Gioco (The Rules of the Game)," with works by Arcangeli, Arienti, Berriolo, Cavenago, Martegani, Protti, Vitone; 9/28–11/2.

ALAN—270 Lafayette St. (226-5145). "Dissimilar Identity," with works by 15 Latin American artists who live in New York; through 10/5.

AMERICAN FINE ARTS CO.—40 Wooster St. (941-0401). Works by Acconci, Koons, Shapiro; through 10/12.

ART IN GENERAL—79 Walker St. (219-0473). "Natural Order," with painting and sculpture by Church, Ford, Haley, Lackey, Ortiz, others; "Shadows on the Landscape: Four Painters," with works by Arat, Chevins, Cross, Jayes; through 11/2.

ARTISTS SPACE—223 W. Broadway (226-3970). "Warp and Woof: Comfort and Dissent"; "Language of Paradise"; "Underground: Installation by Jose Gabriel Fernandez"; "The Urban Space/The City as Place"; 9/26–11/9.

BAGHOOMIAN—555 Broadway (941-1410). "Social Sculpture," with works by Beuys, Byars, Duchamp, Kubota, Lin, Manzoni, Morrison, Noland, Ouattara, Wojnarowicz; through 10/12.

DAVIDSON—415 W. Broadway (925-5300). Paintings by Freckelton, Hollowell, Prentice, Rosas, others; through 10/12.

DRAWING CENTER—35 Wooster St. (219-2166). "Selections/Fall '91," with drawings by Blanchon, Buck, Castillo, Libermann, Williams; through 10/26.

HEARN—39 Wooster St. (941-7055). Works by Bell, Poons, Prince; through 10/5.

KATZEN—475 Broome St. (966-4469). Vases and paintings of vases, by Baynard, Coyer, Davies, Lederman, Rowland, Winn, others; through 10/5.

KASMIN—580 Broadway (219-3219). Works by Davenport, Ellis, Nares; through 10/12.

LIGUORI—93 Grand St. (334-0190). "Ad Reinhardt: The Ecstacy of Denial," with works by Beckman, Charlton, Eckhart, Estenger, Kuwayama, Ryman, Sander, Uglow; through 10/12.

METRO PICTURES—150 Greene St. (925-8335). "Thrift Store Paintings," organized by Jim Shaw; through 10/12.

PERRY—472 Broome St. (941-0303). "Urban Icons," with paintings, drawings, and photographs by Behnke, Caranicas, Dennis, Devine, Katz, Meyerowitz, Neel, Rauschenberg, Wilson, others; through 10/12.

POSTMASTERS—80 Greene St. (941-5711). Recent sculpture by Goode and Pearlstein, installation by Madel; through 10/12.

ROSEN—130 Prince St. (941-0203). Works by Bacher, Forg, Gonzalez-Torres, Koons, Richter, Webster, others; through 10/5.

RUBENSTEIN—130 Prince St. (431-4221). Works by Dunham, Humphrey, Weinstein; through 10/31.

SHAFRAZI—130 Prince St. (274-9300). Works by Badiola, Carrino, Etkin, Pellegrin; through 10/19.

SHAPOLSKY—99 Spring St. (334-9755). Prints from the collection of Bob Blackburn, by Antonakos, Barnet, Blaine, Gianakos, Stuart, others; "Peter Agostini and Friends," with works by Agostini, De Kooning, Marca-Relli, Kline, Pavia; through 10/26.

SNYDER—588 Broadway (941-6860). Modernist paintings by Avery, Browne, Diller, Drewes, Gallatin, Jonson, others; through 10/16. Snyder, 588 Broadway (941-6860).

VAN ECK—420 W. Broadway (219-0717). Sculpture by Kezur, Pearlstein, Rath; through 10/12.

WINGATE—578 Broadway (966-5777). Works by Bickerton, Bijl, Brokish, Fosdick, Knoebel, Staehle, Uglow; through 10/5.

Other

AUSTRIAN CULTURAL INSTITUTE—11 E. 52nd St. (759-5165). Works by twelve artists from Gugging, the State Institution for Psychiatry in Austria; through 10/31.

ELSTON FINE ARTS—214 E. 9th St. (254-0391). "Recognizing Ourselves," with works by Abzug, Grobman, Isaac-Rose, Kapfer, Grobman, Herrmann, McAdams, Schair, Whitman; through 10/19.

GREY ART GALLERY & STUDY CENTER—33 Washington Place (998-6780). "Gens Antiquissima Italiae: The Etruscans in Umbria"; "Brazilian Art Today: Regina Silveira & Nelson Leirner"; through 11/2.

PROSPECT PARK—Brooklyn (718-287-3559), near the Boathouse. "Step Four: The Sculpture Walk in Prospect Park," with sculpture by Granet, Herman, Rabonowitz, Ressler, Watkins, Wilson; through 10/27.

ROTUNDA—The Brooklyn War Memorial, Cadman Plaza West, Brooklyn (718-855-7882). "Object Lesson," with works by Lindbergs, Lins, McCallum; 9/26–11/2.

WHITE COLUMNS—154 Christopher St. (924-4212), Wed.–Sat. 12–6. Works by Aljean, Carter, Tulcensky, Kahn, Duyck, Ligon, Tompkins, others; through 10/6.

PHOTOGRAPHY

ALICE AUSTEN HOUSE—2 Hylan Blvd., Staten Island (718-816-4506), Thu.–Sun. 12–5. $2 contribution. "The Larky Life"—photographs taken by Austen from her front lawn in the late 19th and early 20th centuries that document Victorian social life; through 12/30.

DIANNE BLELL—Photographs that document Africa's vanishing wildlife; through 10/12. Castelli, 420 W. Broadway (431-5160).

HENRI CARTIER-BRESSON—Black-and-white photographs taken on his visits to America from 1946 to 1974; through 10/19. Danziger, 415 W. Broadway (226-0056).

LYNN DAVIS—Photographs of the pyramids, monuments, and colossi of Egypt; through 10/12. Hirschl & Adler Modern, 851 Madison Ave. (744-6700).

PATRICK FAIGENBAUM—Photographs from his recent series of Neapolitan portraits which portray family members in an ambiguous and often disquieting dialogue with the past, as conjured and contained in the objects and interiors of their residences; through 10/12. Gladstone, 99 Greene St. (431-3334).

SANDI FELLMAN—Large-scale Polaroids and cibachromes that explore the fragility of our ecology; through 10/12. Baum, 588 Broadway (219-9854).

JIM GOLDSMITH—Large multi-exposure color prints accompanied by collage drawings; through 10/19. Rice, 325 W. 11th St. (366-6660).

DAVID GRAHAM/E. J. BELLOCQ—Large-scale color photographs that celebrate the oddities of the American landscape/Portraits of the prostitutes of Storyville, New Orlean's red light district. Through 10/5. Miller, 138 Spring St. (226-1220).

HORST—Photographs of Katharine Hepburn, Bette Davis, Noel Coward, Kathleen Turner, and other celebrities; through 9/29. Henri Bendel, 712 Fifth Ave. (247-1100), Mon., Tue., Wed., Fri., Sat. 10–6, Thur. 10–8, Sun. 12–6.

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12–8 (5–8 free of charge), Wed.–Fri. 12–5, Sat.–Sun. 11–6. $3; students $1.50; seniors $1. Through 12/1: "Annie Liebovitz: Photographs 1970–1990." Through 12/1: "Breaking the Cycle—Survivors of Child Abuse: Photographs by Pamela Fong."

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. and Wed. 11–6, Thu. 11–8, Fri.–Sun. 11–6. $3; students $1.50; seniors $1. Through 11/17: "Out of the Shadows: Photographs by Edward Serotta." Through 11/17: "Mary Ellen Mark: 25 Years." Through 11/17: "Children of War, Children of Peace: Photographs by Robert Capa."

DAVID LEVINTHAL—Photographs of dolls in staged settings, printed on sparkly fabric; through 10/5. Borden, 560 Broadway (431-0166).

CYNTHIA MACADAMS/MARILYN BRIDGES—Ground level photographs of Mayan ruins/Aerial photographs of Mayan ruins. Through 10/12. Bridgewater/Lustberg, 529 Broadway (941-6355).

MARY ELLEN MARK—Photographs of circuses in India taken over the past two years; through 10/19. Castelli Graphics, 578 Broadway (941-9855).

ART

PUCHONG—36a Third Ave. (982-1811). Photographs of nudes by Blake, Collar, Francis, Gustina, Mallmann, Tarsches, Taylor, Terraz; through 10/2.

SANDY SKOGLUND—An installation of a blue kitchen interior and a pink patio, both overrun with black and blue hand-sculpted squirrels, plus photographs of the installation; through 9/28. P.P.O.W., 532 Broadway (941-8642).

IYLSE SOUTINE—Large-scale Cibachromes that explore the relationship between institutions and the people whose needs they fulfill; through 10/12. Rubin Spangle, 395 W. Broadway (226-2161).

JOEL STERNFELD—Recent photographs of the Roman countryside, and its tombs, villas, and arches; through 10/19. Pace/MacGill, 32 E. 57th St. (759-7999).

JERRY N. UELSMAN—A retrospective of black-and-white photographs from 1960–1991; through 10/19. Witkin, 415 W. Broadway (925-5510).

ROBERT YARBER—Cibachrome photographs of nocturnal cityscapes; through 10/12. Lieberman & Saul, 155 Spring St. (431-0747).

PERFORMANCE

B.A.M.—30 Lafayette Ave., Brooklyn (718-636-4100). 9/30 at 7, 10/1–4 at 8, 10/5 at 3 and 8: Eric Bass in the Sandglass Theater's production of "Invitations to Heaven." $18.

DOWNTOWN ART CO.—64 E. 4th St. (979-7362). 9/26–28 at 8: Dan Froot, Meg Cottam, and Tony Carruthers in "Dawn." $8.

P.S. 122—150 First Ave. (477-5288). 9/26 and 9/27 at 8: Lisa Kotin in her film, "The Fox," followed by her live performance of "Escape from Paradise." $10. 9/28 and 9/29 at 8: Dominique Dibbell in "Nancy Bin Presents."$10.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10 a.m.–5, Tue. 10 a.m.–8. $4.50, seniors students $2, children under 12 free. Through 1/19/92: "Frank Lloyd Wright: Preserving an Architectural Heritage."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Sun.–Thu. 10 a.m.–5:45; Fri. and Sat. 10 a.m.–8:45. Suggested contribution $5; children $2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. Through 11/3: "The Way to Independence: Memories of a Hidatsa Indian Family."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Egyptian Galleries . . . Period Rooms . . . Williamsburg Murals . . . Through 9/30: "In Pursuit of the Spiritual: Oceanic Art Given by Mr. and Mrs. John A. Friede and Mrs. Melville W. Hall." Through 2/28/92: "Quattrocento: Early Italian Panel Paintings." Through 12/30: "Recent Print Acquisitions." Through 12/1: "Alain Kirili: Grand Lobby Installation."

CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tue.–Fri. 10 a.m.–5, Sat. 11 a.m.–5, Sun. noon–5. $2.50; students and seniors, $1.50. Through 12/30: "Africa Explores: 20th-Century African Art."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 8/30/92: "The Cooper-Hewitt Collections: A Design Resource."

DIA CENTER FOR THE ARTS—548 W. 22nd St. (431-9232). Thu.–Sun. noon–6. Free. Installation by Dan Graham. Through 2/2: "Lawrence Weiner: Displacement."393 W. Broadway, Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "Broken Kilometer." 141 Wooster St., Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "The New York Earth Room."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted. Fragonard's "The Progress of Love."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Closed for restoration; will re-open in spring of 1992.

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., Thu. 10 a.m.–5, Fri. 10 a.m.–3. $4.50, seniors $3, children $1. Through 8/18/92: "Selections from the Jewish Museum's Collection." Through 9/29: "Painting a Place in America: Jewish Artists in New York, 1900–1945."

KATONAH MUSEUM OF ART—Route 22 at Jay St., Katonah, N.Y. (914-232-9555). Tue., Thu., Fri., Sun. 12–5, Wed. 12–8, Sat. 10 a.m.–5. Free. Through 11/3: "George Rickey: The Art of Movement."

LOWER EAST SIDE TENEMENT MUSEUM—97 Orchard St. (431-0233). Tue.–Fri. 11 a.m.–4, Sun. 10 a.m.–3. Free. Through 1/5/92: "Meddling with Peddling: The Pushcart Wars."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. One of the largest museums in the world, the permanent collection includes more than two million works of art spanning 5,000 years of world culture . . . Through 10/13: "Masterpieces of Impressionism and Post-Impressionism: The Annenberg Collection." Through 1/12/92: "Neo-Impressionism." Through 1/12/92: "Seurat." 9/25–8/30: "Flowers and Leaves: The Ottoman Pottery of Iznik." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. 10/1–1/5/92: "Masterpieces of the Morgan Library."

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Daily 9 a.m.–9. Free. 9/26–1/1/92: "Swiss Folk Art: Celebrating America's Roots."

EL MUSEO DEL BARRIO—1230 Fifth Ave., at 104th St. (831-7272). Wed.–Sun. 11 a.m.–5. Suggested admission $2; students and seniors $1. Through 12/1: "Con To' Los Hierros: A Retrospective of the Work of Pepon Osorio."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $7; students $3.50; seniors $3; Thu. 5–9 pay what you wish. Through 10/8: "Lee Friedlander: Nudes." Through 12/3: "The Graphic Designs of Herbert Matter." Through 10/29: "Projects: Guillermo Kuitca." 9/26–12/31: "Pleasures and Terrors of Domestic Comfort." Through 11/19: "Modern Masks and Helmets." Through 1/15/92: "Selections from the Drawings Collection." Through 11/5: "Color Prints from France." Through 11/5: "Recent Acquisitions."

MUSEUM OF THE AMERICAN INDIAN—Broadway and 155th St. (283-2420). Tue.–Sat. 10 a.m.–5; Sun. 1–5, $3; seniors and students $2. "Art and Artifacts From North and South America, Ancient to Modern." Through 11/10: "Hand-Woven Baskets and A Raven's Tail Robe Sampler."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). $4; students and seniors $3. Through 2/16/92: "The Artistic New York of Louis-Comfort Tiffany." Through 10/27: "The Committed Eye: Alexander Alland's Photography." Through 11/10: "A New Season: Art from Taller Boricua."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 9/29: "Illustrating Nature: The Art of Botany." Through 11/3: "The Art of Babar: Drawings by Jean and Laurent de Brunhoff."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. Suggested admission $3.50, $2.50 seniors and children. Through 12/29: "The Interrupted Life."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue., Wed., Fri., Sun. 11 a.m.–5., Thu. 11 a.m.–8. $4.50; seniors $3, children $1. Through 9/23/92: "Markers of Change: Documents of American History." Through 11/17: "New York in Watercolor: The Landscapes of William Rickarby Miller (1818–1893)."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Mon.–Wed. 11 a.m.–6, Thu.–Sat. 10 a.m.–6. Through 2/15/92: "Documents of Dissent." **New York Library for the Performing Arts,** 40 Lincoln Center Plaza (870-1670), Mon. and Thu. 12–8, Wed. and Fri. 12–6, Sat. 10–6. Through 11/30: "Fluchtpunkt Zurich (Zurich: The Fugitive's Haven)."

NOGUCHI MUSEUM—32-37 Vernon Blvd., Long Island City, Queens, N.Y. (718-204-7088). Wed. and Sat. 11 a.m.–6. $2 contribution suggested. A collection of over 250 works by the renowned sculptor and a sculpture garden (on Saturdays, a shuttle bus departs from the Asia Society at Park Ave. and 70th St. every hour on the half hour from 11:30 to 3:30, and returns on the hour for roundtrip fare of $5).

QUEENS MUSEUM OF ART—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 10/12: "Candida Alvarez: Paintings and Works on Paper." Through 11/10: "Reginald Marsh: Photographs of New York from the Permanent Collection of The Queens Museum." Through 11/2: "Christian Boltanski: Les Bougies/Candles."

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Mon.–Fri. 10 a.m.–4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only), Sun. 1–5. $3; $2 children; $1 seniors. Furnished rooms from the Federal Period (1790–1830).

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $2; children and seniors $1; free for seniors on Wed. Through 11/10: "Jacob Lawrence: The Frederick Douglass and Harriet Tubman Series of Narrative Paintings."

WAVE HILL—675 W. 252 St., Bronx (549-3200). Daily 10 a.m.–5:30, Wed. till dusk, Sun. till 7. Through 10/27: "Wave Hill Pictured," with photographs by Conner, Groover, Scheer, Trager.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $5; seniors $3; free Tue. 6–8. "Calder's Circus." . . . Through 11/10: "American Life in American Art: Selections from the Permanent Collection, 1900–1950." Through 1/5/92: "American Life in American Art: Selections from the Permanent Collection, 1950–1990." Through 9/29: "Hunt Diederich." Through 10/20: "John Baldessari." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30 (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30; Sun. and holidays 11 a.m.–7). Free. Through 12/30/91: "Painted Forms: Recent Metal Sculpture." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. Through 12/28: "Immaterial Objects." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.–Fri. 11 a.m.–6. Free. Through 11/22: "Immaterial Objects."

AUCTIONS

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 9/25 at 7: "Important United States Stamps and Covers, Including the 'Aurea' Collection of U.S. Air Post." On view from 9/21. 9/25 at 8: "The Arthur J. Kobacker Collection of U.S. Commemorative Plate Number Blocks and the 1918 24-cent Inverted 'Jenny' Blocks." On view from 9/21. 9/26 at 10 a.m. and 2: "American Watercolors, Drawings, Paintings, and Sculpture of the 19th and 20th Centuries." On view from 9/21. 9/26 at 2:45: "American Paintings, Drawings, Watercolors, and Prints from the Collection of Lucille and Walter Fillin." 9/27 at 10 a.m.: "French and Continental Furniture, Objects of Art, and Tapestries." On view from 9/21.

CHRISTIE'S EAST—219 E. 67th St. (606-0400). 9/26 at 10 a.m. and 2: "Antique and Fine Jewels." On view from 9/21.

DOYLE—175 E. 87th St. (427-2730). 9/25 and 9/26 at 10 a.m.: "By Order of the Provident Loan Society: Jewelry, Watches, Silverware, Stamps, and Coins." On view from 9/21.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 9/25 at 10:15 and 2: "American Paintings." On view from 9/21.

SWANN—104 E. 25th St. (254-4710). 9/26 at 10:30 a.m.: "Modern Press & Illustrated Books." On view from 9/21.

MUSIC AND DANCE

COMPILED BY STEPHEN DUBNER

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-7907).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (875-5050); Avery Fisher Hall (875-5030); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (465-6741).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, September 25

ANDREW APPEL, harpsichordist, with the Four Nations Ensemble: violinist Ryan Brown, cellist Loretta O'Sullivan. "On Original Instruments: The Harpsichord in France." Music by Couperin, Rameau, Mondonville. Merkin Concert Hall at 8. $15.

THE SOUND OF MILLENNIA—Celebrating the entry into the U.N. of the Republic of Korea: "A Korean Festival of Music and Dance," with Soriipae, a 136-member company of musicians, actors, and dancers, in a program of performing arts from the twelfth to twentieth centuries. Carnegie Hall at 8. $15–$100.

BARRY MANILOW—"Showstoppers," a salute to the American musical theater, opening the Paramount Theater at Madison Square Garden, 4 Penn Plaza, between 31st and 33rd Sts., at 8. $30–$50.

STEVE ROSS, pianist/vocalist. "Cabaret on Carnegie Hill: Let Yourself Go—Steve Ross Sings and Plays Fred Astaire." 92nd Street Y at 8. $25.

ROLF-PETER WILLE/LINA YEH, piano duo. Chinese folk music and works by Poulenc, Mozart, Dvorak, Liszt. Taipei Theater, 1221 Sixth Ave., Concourse Level 2 (373-1850), at 7:30. $6.

GINA BACHAUER INTERNATIONAL PIANO COMPETITION—Scholarship winners Avner Arad, Mura Choi, Adrian Oetiker, with works of Griffes, Mozart, Chopin, Scriabin, Prokofiev. Juilliard School Paul Recital Hall, 60 Lincoln Center Plaza, at 9. Free.

BILL EASLEY QUARTET—Duke Ellington Society meeting, a concert party. St. Peter's Church, Lexington Ave. and 54th St., at 7. $5.

JUILLIARD CONCERTS IN THE GARDEN—Pianist Frank Levy. IBM Garden Plaza, Madison Ave. and 57th St., at 12:30. Free.

VALERIE QUINLAN, violinist/**POLINA VYSHKO,** pianist. Music of Bach, Mozart, Enesco, Sarasate. Jefferson Market Library branch, Sixth Ave. and 10th St., at 6:30. Free.

THE JAZZMEN—Donnell Library Center, 20 W. 53rd St., at 12:30. Free.

ZELMA BODZIN, pianist. Federal Hall, 26 Wall St., at 12:30. Free.

Thursday, September 26

NEW YORK PHILHARMONIC, Kurt Masur conductor; soprano Edith Wiens, N.Y. Choral Artists; with narrator Len Cariou. Bach's "Wedding" Cantata, No. 202; Grieg's *Peer Gynt*. Avery Fisher Hall at 8. $10–$50. Open rehearsal today only at 10 a.m.; $5.

LES DAMES & LAS DAMAS—Benefit for Music Today, John McGlinn conductor; soprano Angelina Reaux. Music by Weill, Roberto Gerhard (U.S. premiere), Bernstein, Falla, Poulenc, Milhaud, Turina. Merkin Concert Hall at 8. $25; with reception, $75.

BARRY MANILOW—See 9/25.

NANA MOUSKOURI, vocalist. "Only Love" tour. Carnegie Hall at 8. $19.50–$35.

NEILAN TYREE IS THROWIN' A BALL TONIGHT—With the Major Chord combo. Songs from the thirties and fourties, from Coward to Kahn. Weill Recital Hall at 8. $20.

PASCAL IANCO, organist. Works of Buxtehude, Sweelinck, Bach. St. Paul's Chapel, Broadway and Fulton St. (602-0747), at noon. $2 contribution.

KATHRYN FIELDS, soprano/**DANIEL RAGONE,** pianist. "A Liederabend": music of Mozart, Schumann, Wolf, Weill. Phillips Gallery, 406 E. 79th St., at 8. Free.

HANK JONES, jazz/swing pianist. WFC Winter Garden, between the Hudson River and West St., between Vesey and Liberty Sts. (945-0505),at 7:30. Free.

MERRY MINSTRELS—Shakespearean songs. Lincoln Center Library at 3. Free.

COMPOSERS' SONGBOOK—New Broadway music. Donnell Library Center, 20 W. 53rd St., at 6. Free.

BARGEMUSIC—Violinist Ik-Hwan Bae, cellist Kaeko Mukoyama, pianist Shigeo Neriki, violist Paul Neubauer. Dvorak's Four Romantic Pieces for Violin and Piano; Ligeti's Cello Sonata; Brahms's Piano Quartet Op. 60. Fulton Ferry Landing, Brooklyn (718-624-4924), at 7:30. $15.

Friday, September 27

NEW YORK PHILHARMONIC—See 9/26. Today at 11 a.m. Pre-concert lecture today in Lincoln Center Library at 9:30. $7.

GLORIA ESTEFAN, with Miami Sound Machine and Chas Elstner. Madison Square Garden at 8. Sold out.

GORDON LIGHTFOOT, singer/songwriter. Carnegie Hall at 8. $25, $29.50.

BARRY MANILOW—See 9/25.

MANHATTAN SCHOOL OF MUSIC SYMPHONY ORCHESTRA, Glen Cortese conductor. Stravinsky's *Firebird* (1919); Rakhmaninov's Piano Concerto No. 1; Mussorgsky's *Pictures at an Exhibition*, with guest conductor Leonard Slatkin on the N.Y. premiere of Leo Funtek's orchestration. Manhattan School, Broadway and 122nd St. (749-2802), at 8. Free.

JUILLIARD SYMPHONY, Otto-Werner Mueller conductor. Rossini's overture to *La gazza ladra;* Tchaikovsky's Violin Concerto; Beethoven's Symphony No. 5. Juilliard Theater, lobby at 155 W. 65th St., at 8. Free; tickets required (769-7406).

RICHARD STOLTZMAN, clarinetist, with vibraphonist Gary Burton, bassist Eddie Gomez, pianist Bill Douglass, guitarist Chuck Loeb, drummer Danny Gottlieb, percussionist Cafe, Jeremy Wall on synthesizer; and slide projections by John Pearson. Music from the album "Brasil—It's Here." Metropolitan Museum at 7. $15.

WIBI SOERJADI, pianist/**HANS DE WEERD,** guitarist, **ODETTE BURGER,** violinist, with pianist Alex Hoch. Music by Mozart, Bartok, Chopin, Liszt, others. Weill Recital Hall at 8. $10.

MICHAEL KOSCH, composer, with his Unstucke Ensemble. Program of his music. Renee Weiler Concert Hall, Greenwich House Music School, 46 Barrow St. (242-4770), at 8. $8.

NO WORLD (TRIO) IMPROVISATIONS—Jin Hi Kim on kumungo, changgo, electric komungo; Joseph Celli on double-reed instruments from around the world and the Yamaha WX-7; with percussionist Mur Thiem. WEBO Art Center, 317 E. Houston St. (718-802-0523), at 9 and 11. Ticket price not available.

GILA DUCAT-LIPTON, pianist. Lincoln Center Library at 3. Free.

LYNN CHRISTIE'S JAZZ TRIO—Lehman College, Bedford Park Blvd. West at Goulden Ave., Bronx, at 12:15. Free.

ACCORD SIXTEEN, cello quartet. Transcriptions of music by Mendelssohn, Bach, Tansman, Stravinsky, and jazz arrangements. Brooklyn Conservatory of Music, 58 Seventh Ave., Park Slope (718-622-5604), at 8. $8.

Saturday, September 28

MISHA QUINT, cellist. Sonatas by Breval, Schubert, Debussy, Schnittke. 92nd Street Y at 8. $12.50, $15.

RAPHAEL, Spanish pop singer; with flamenco group. Carnegie Hall at 8:30. $25–$35.

NEW YORK PHILHARMONIC—See 9/26.

GLORIA ESTEFAN—See 9/27. Tonight at 7:30. $22.50, $35.

BARRY MANILOW—See 9/25.

NANCY GARNIEZ, pianist. Music of Bach, Schubert, Beethoven, Faure. Weill Recital Hall at 5:30. $10–$20.

BERNARD BERKHOUT'S SWINGMATES—Jazz concert. Weill Recital Hall at 8:30. $10.

SOUNDS OF PEACE—Benefit for the Jacques Marchais Tibetan Museum, Staten Island. Composers Philip Glass, Galt MacDermot; saxophonist Alan Won, poet Allen Ginsberg, the Bill T. Jones/Arnie Zane Dance Company, Tibetan-chant artist Lama Pema Wangdak, others. Trinity Church, Broadway and Wall St. (718-987-3500), at 8. $10–$100.

SOH DAIKO, drum ensemble, with guest Kenny Endo. Taiko drumming; music including two world premieres. Japan Society, 333 E. 47th St. (752-3015), at 2 and 8. $15.

HASTINGS/JOHANSEN DUO—Music for trumpet and organ by Albinoni, Krebs, Persichetti, Schmidt, Mozart. St. John's-in-the-Village, 224 Waverly Pl. at 11th St. (243-6192), at 8. Free; $8 donation.

TOMMY FLANAGAN, jazz pianist. WFC Winter Garden, between the Hudson River and West St., between Vesey and Liberty Sts. (945-0505), at 7:30. Free.

DAVID LOPATO TRIO—The pianist, bassist Kent McLagan, drummer Tom Rainey. Originals and improvisation. InHouse, 474 Greenwich St. south of Canal St., fifth floor (925-8534), at 8:30. $8.

ANDREW BOLOTOWSKY, flutist, playing a variety of flutes, the piccolo, and the penny whistle. "The Universal Flute, a marathon concert"; music by many composers. Anita Shapolsky Gallery, 99 Spring St. (334-9755), 11 a.m.–6. Free.

VALERIE QUINLAN/POLINA VYSHKO—See 9/25. Today at the Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. $1 house admission.

PETER ALLEN, singer/songwriter. Lehman Center, Bedford Park Blvd. West at Goulden Ave., Bronx (960-8833), at 8. $20–$30.

DIZZY GILLESPIE AND FRIENDS—Tribute to Louis Armstrong. With the Modern Jazz Quartet, Benny Carter, Milt Hinton, Hank Jones. Queens College Colden Center, L.I.E. and Kissena Blvd., Flushing (718-793-8080), at 8. $19–$23.

LEHMAN COLLEGE CHAMBER PLAYERS—Pianist Diana Mittler-Battipaglia, violinist Anton Miller, cellist Lawrence Zoernig. Piano trios by Mittler, Turina, Mendelssohn. Lehman College, Bedford Park Blvd. West at Goulden Ave., Bronx (960-8247), at 3. Free.

Sunday, September 29

WASHINGTON MUSIC ENSEMBLE—"Erik Bergman at 80: An American Tribute." Bergman introduces the concert, which features New York premieres of his works *Mana, Triumph of Being Here, Quo Vadis;* also, *Lament and Incantations.* Weill Recital Hall at 8:30. $15.

COMPOSERS' FORUM—Pianists Ed Kelly and Michelle Rosewoman perform their own works. Merkin Concert Hall at 2. $12.

RAPHAEL—See 9/28. Today at 2:30.

SOH DAIKO—See 9/28. Today at 3.

YU-YUN WU, zither player. Weill Recital Hall at 5:30. $10–$100.

CAROLYN LEE, pianist/comedienne, "a combination of Victor Borge, Liberace, and herself." Weill Recital Hall at 2. $19.

SEASONS OF THE SOUL IN JAZZ—Inaugural concert in a series of jazz vespers, with the Harlem Blues and Jazz Band. Rutgers Church, Broadway and 73rd St. (877-8227), at 7:30. Free.

ADHAUGHTE STRING QUARTET—Works by Beethoven, Ives, Mozart. St. Peter's Episcopal Church, 346 W. 20th St. (691-6263), at 4. $6.

JAZZ AT ST. PETER'S—At 5: Jon Weiss Trio; donation. At 7: Gayle and Friends, a D.C. Jazz Caravan; $15. St. Peter's Church, Lexington Ave. and 54th St. (935-2200).

DONALD R. TRASER, carilloneur. Riverside Church, RSD and 122nd St. (222-5900), at 3. Free.

SHERRI STREICHMAN, soprano/**TODD SISLEY,** pianist. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

BARGEMUSIC—See 9/26. Today at 4. $18.

JEFF HARNAR, vocalist. "The 1959 Broadway Songbook": songs from *Gypsy, Sound of Music, Take Me Along,* others. Queensborough Community College Theatre, 222-05 56th Ave., Bayside, Queens (718-631-6311), at 2. $13–$19.

SEUFFERT BAND, George Seuffert conductor. "All-request" program; last concert of the season. Music Grove of Forest Park, Glendale, Queens (718-428-1973), at 3. Free.

Monday, September 30

JUNGE DEUTSCHE PHILHARMONIE, Michael Gielen conductor. Zimmermann's Symphony in One Movement; Brahms's Concerto in a for Violin, Cello, and Orchestra, Op. 102, with violinist Christian Tetzlaff, cellist Yo-Yo Ma; Schubert's Symphony No. 9 in C, D. 944. Carnegie Hall at 8. $12–$45.

LESLIE JOST, soprano/**ROBERT KOPELSON,** pianist. Music of Brahms, Quilter, others. St. Paul's Chapel, Broadway and Fulton St. (602-0747), at noon. $2.

JOANNE PROCELL, pianist. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

Tuesday, October 1

THE PHILADELPHIA ORCHESTRA, Riccardo Muti conductor. Mozart's *Requiem,* with soprano Arleen Auger, mezzo-soprano Susanne Mentzer, tenor Josef Kundlak, bass Simon Estes, and the Westminster Symphonic Choir. Also, Petrassi's *Coro di morti.* Carnegie Hall at 8. Available tickets: $16, $24.

NEW YORK PHILHARMONIC—See 9/26. Tonight at 7:30.

MENAHEM PRESSLER, pianist, with the New York Chamber Soloists. All-Mozart program: Quartet in E-Flat, K. 493; Adagio and Rondo in c, K. 617; Trio in E-Flat, K. 498; Sonata in B-Flat, K. 292; Quartet in D, K. 285. Miller Theatre at Columbia University, Broadway and 116th St. (854-7799), at 8. $16.

DAVID MURRAY, double bassist/**MARY ANN BROWN,** pianist. Works by Bach, Faure, Ramsier, Bottesini. St. Bartholomew's Church, Park Ave. and 50th St. (865-8497), at 6. $5.

ST. THOMAS CHOIR—Works by Bernard Rose, Herbert Howells, William H. Harris. St. Thomas Church, Fifth Ave. and 53rd St. (757-7013), at 5:30. Free.

ALAN CHOW, pianist, with pianist Alvin Chow. Works by Haydn, Chopin, Debussy, Rakhmaninov. Steinway Hall, 109 W. 57th St. (333-5200), at 7. Free.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—9/23–4/18. Tickets: Mon.–Thur. $19–$125; Fri., Sat. $20–$125. 9/23 at 7: Silver Anniversary Gala (sold out; to be telecast live on pay-per-view TV). Staged acts from three operas, James Levine conducting. Act III of Verdi's *Rigoletto;* Studer, Pavarotti, Nucci, Svenden, Ghiaurov. Act III of Verdi's *Otello;* Freni, Kelly, Domingo, Diaz. Act II of Strauss's *Die Fledermaus;* Daniels, Kilduff, von Otter, Prey, Croft, and surprise guest artists. 9/24 at 8: Mozart's *Don Giovanni,* Levine conducting; Carolyn James (debut), Forst, Ruth Ann Swenson (debut), Olsen, Furlanetto, Noble, Moll, Roberts. 9/25 at 8: Verdi's *Un Ballo in Maschera,* Fulton conducting; Mitchell, Jo, Toczyska, Dvorsky, Milnes. 9/26 at 8: Mozart's *Die Zauberflote,* Levine conducting; Upshaw, Welting, Hadley, Mikael Melbye (debut), Stewart, Moll, Grant Murphy, Laciura. 9/27 at 8: *Don Giovanni;* same as 9/24. 9/28 at 1:30: Mozart's *Idomeneo,* Levine conducting; Studer, Hong, von Otter, Anthony Rolfe Johnson (debut), Kazaras. 9/28 at 8: *Un Ballo in Maschera;* same as 9/25. 9/30 at 8: *Die Zauberflote;* same as 9/26. 10/1 at 8: *Un Ballo in Maschera;* same as 9/25, except Pons for Milnes.

New York City Opera

NEW YORK STATE THEATER—Through 11/17. Tickets: $8–$52. Supertitles for all operas not in English. 9/24: No performance. 9/25 at 8: Mozart's *Le Nozze di Figaro,* Bergeson conducting; Hynes, O'Flynn, Gamberoni, Peterson, Stone (simulcast on Ch. 13 and WNCN). 9/26 at 8: Loesser's *The Most Happy Fella,* Nance conducting; McBride, Glushak, Marsee, Fiorito, Wolfe, Quinn, Rubin. 9/27 at 8: Puccini's *Madama Butterfly,* Nance conducting; Zseller, Marsee, Moon, Stone, Blanchet. 9/28 at 2: Korngold's *Die Tote Stadt,* Manahan conducting; Sundine, Redmon, Absalom, Byrne. 9/28 at 8: Bizet's *Les Pecheurs de Perles,* Gibson conducting; Dobish, Fowler, Wroblewski, Lau. 9/29 at 2: *Le Nozze di Figaro;* same as 9/25. 10/1 at 8: *Les Pecheurs de Perles;* same as 9/28.

Amato Opera

AMATO OPERA HOUSE—*The Marriage of Figaro,* by Mozart. 319 Bowery (228-8200). $15. 9/28, 10/4, 10/5, 10/12 at 7:30; 9/29, 10/13 at 2:30.

Other

DON GIOVANNI, by Mozart. Brooklyn Lyric Opera; four different casts, with orchestra, Per Brevig conducting, Allan Charlet director. Opera Showcase Theater, Hirsch Hall, Temple Ansche Chesed, West End Ave. and 100th St. (718-837-1176). 9/25, 9/26, 9/28 at 8; 9/29 at 2. $15.

DON GIOVANNI, by Mozart. Opera Forum, in a fully staged performance. Donnell Library Center, 20 W. 53rd St. 9/28 at 1:30. Free.

CELESTIAL ALPHABET EVENT—A new opera/theater work written and directed by Adrienne Weiss, music by Carter Burwell. Under One Roof Theatre Company, at One Dream Theater, 232 W. Broadway (219-1160). 9/26–10/10, Thur.–Sun. at 8. $15.

DANCE

Moiseyev Dance Company

RADIO CITY MUSIC HALL—9/24–10/13. Tickets: $20–$35. Troupe of 150 dancers and musicians. Program includes old favorites, revivals, and the American premieres of *Masks, Greek Suite,* and *Tatarotchka.* 9/24 at 7:30; then Tue.–Fri. at 8; Sat. at 2 and 8; Sun. at 3.

San Francisco Ballet

CITY CENTER—10/1–6. Tickets: $20–$40. The company's first visit here in 10 years includes several New York premieres. 10/1 at 7, 10/6 at 3: Kudelka's *The Comfort Zone,* music by Beethoven; Tomasson's *Handel–A Celebration;* Forsythe's *New Sleep,* music by Tom Willems (all N.Y. premieres). 10/2 at 8; 10/5 at 2 and 8: Balanchine's *Ballo della Regina,* music by Verdi; Tomasson's *Aurora Polaris,* music by Bach (N.Y. premiere); Act III of Tomasson's *The Sleeping Beauty* (N.Y. premiere). 10/3, 10/4 at 8: *"Haffner" Symphony,* music by Mozart (N.Y. premiere); *Valses Poeticos,* music by Granados; Tomasson's *Meistens Mozart,* music by Mozart (N.Y. premiere); Val Caniparoli's *Connotations* (N.Y. premiere), music by Britten.

American Indian Dance Theatre

JOYCE THEATER—Through 10/6. Tickets: $27. Twenty-five dancers and musicians from fifteen tribes. Repertory and new dances, including *Northwest Suite, Zuni Butterfly Dance,* and *Bear Dance.* Tue.–Fri. at 8; Sat. at 2 and 8; Sun. at 2 and 7:30.

Pina Bausch Tanztheater Wuppertal

BAM NEXT WAVE—9/28–10/13. Opening program of this year's festival. Tickets: $15–$35. American premiere of *Palermo, Palermo,* a piece performed amid onstage rubble, depicting "acts of brutality and love . . . fantasies of food and the degradation of women"; 9/28 at 7; 9/29 at 3; 9/30, 10/2–5 at 8. Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100).

Pilar Rioja

GRAMERCY ARTS THEATER—Through 9/29. Tickets: $18, $25. Classical Spanish and flamenco dance. 9/24–27 at 8; 9/28 at 3; 9/29 at 7. Repertorio Espanol, 138 E. 27th St. (889-2850).

Other

ANGELA CAPONIGRO—"Back From the Unknown," program of solo dances, all of them premieres. Soundance, 385 Broadway, fourth floor (718-596-2457). 9/27–29 at 8. $10.

BILL T. JONES/ARNIE ZANE DANCE CO.—See "Concerts" above: "Sounds of Peace," 9/28.

DAWN—N.Y. premiere of a sound, movement, and visual collaboration by composer/performer Dan Froot, dancer/choreographer Meg Cottam, and designer Tony Carruthers. Downtown Art Co., 64 E. 4th St. (979-7362). 9/26–28 at 8. $10.

DENISHAWN REPERTORY DANCERS—Bertram Ross, guest artist. Opening program in Danspace Project's "Landmark Dances," celebrating the origins of avant-garde dance. St. Mark's Church, Second Ave. and 10th St. (529-2318). 9/26–29 at 8:30. $10.

JANE COMFORT AND COMPANY—Comfort's dance/theater works *Deportment: Part I (South)* and *Deportment: Part II (North).* Performance Space 122, 150 First Ave. at 9th St. (477-5288). 9/26–29 at 9. $10.

THE SOUND OF MILLENNIA—See "Concerts" above, 9/25.

SUSAN HADLEY/BRADLEY SOWASH—N.Y. premiere of *Portraits in Blue,* by Hadley, with both group and solo segments. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 9/26–28 at 8; 9/29 at 3. $12.

WYOMING—A trilogy of works by Patricia Cremins, including a premiere; lighting and additional installations by Susanne Poulin. Ward-Nasse Gallery, 178 Prince St. (925-6951). 9/27 at 9. $1.

RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, charred lamb salad with capers and lemon cayenne mayonnaise. Res. nec. D only Mon.–Sat. 5:30–11, Sun. to 9:30. Pre-theater D 5:30–6:30. Private parties for 35. **AE, CB, DC, MC, V.**

AMICI MIEI—475 W. Broadway, at Houston St. (533-1933/1850). Casual. Italian. Spcls: homemade ravioli, black linguini, vegetable carpaccio. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–5. D daily 5–1 a.m. Private parties. **(M) AE, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M) AE, DC, MC, V.**

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E) AE, CB, DC, MC, V.**

CAN—482 W. Broadway, at Houston St. (533-6333). Casual. Vietnamese-French. Spcls: stir-fried Maine blue-crab with lemon grass and cracked pepper, crispy skin red snapper with baby spinach in a curry sauce, grilled stuffed squid with lemon, coriander and dill dressing. Res. sug. L daily 11:30 a.m.–5. D Sun.–Thu. 5–10:30, Fri.–Sat. to 11:30. **(M) AE, CB, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, poached salmon with warm lemon vinaigrette, dessert souffles. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. Outdoor terrace. **(M) AE, CB, DC, MC, V.**

FORLINI'S—93 Baxter St. (349-6779). Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.–Sat. 11:30 a.m.–3. D Tue.–Sat. 5–2 a.m., Sun.–Mon. to 11:30. Reduced rate parking Mon.–Thu. **(I) AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: lobster ravioli stuffed with wild mushrooms and baby vegetables, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight. Pre-theater D Mon.–Fri. 6–7. Br Sun. noon–9. Jazz nightly. **(M–E) AE, CB, DC, MC, V.**

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: salmon in woven potatoes, rabbit pot-pie, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 5:30–10, Sun. noon–6. Pre-theater D Mon.–Fri. 5–6:30.Private parties for 15–150. **(E) AE.**

JEREMY'S ALE HOUSE—254 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, fish and chips. Open Mon.–Fri. 8 a.m.–9, Sat.–Sun. noon–7. **(I) No credit cards.**

JOUR ET NUIT—337 W. Broadway, at Grand St. (925-5971). Casual. French. Spcls: hangersteak with shallot juice, mushroom fricassee, and crisp potatoes; rib-eye steak with steamed vegetables; skate with braised lettuce and capers. Res. sug. L Mon.–Sat. noon–3. Br Sun. noon–3. Light lunch menu daily 3–6. D daily 6–midnight. Bar till 2 a.m. **(M) AE, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt-almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M) AE, CB, DC, MC, V.**

PATRISSY—98 Kenmare St., at Mulberry St. (226-2888). Casual. Italian. Spcls: lobster aggiata, spedino alla Romano, linguini with lobster sauce. Res. sug. L Mon.–Fri. noon–3. D daily 5–11. Private parties for 25. **(M) AE, CB, DC, MC, V.**

ROSEMARIE'S—145 Duane St., bet. W. Broadway and Church St. (285-2610). Casual. Italian. Spcls: tagliatelle with beet sauce, seafood ravioli, veal medallions with masala. Res. sug. L Mon.–Fri. noon–3. D Mon.–Wed. 5:30–10:30, Thu.–Sat. 5:30–11. Closed Sun. **(M) AE, CB, DC, MC, V.**

ROYAL CANADIAN PANCAKE HOUSE—145 Hudson St., bet. Beach and Hubert Sts. (219-3038). Casual. Canadian. Spcls: womlette, pancakes, waffles, crepes, soup, sandwiches, steak au poivre, seafood vol-au-vent. No res. B, L and D daily 7 a.m.–midnight. **(I–M) No credit cards.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. 11:30 a.m.–10. **(I–M) AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. Outdoor terrace. **(I) AE, DC, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. D Mon.–Sat. 5–10. Spcl. sunset supper nightly 5–6:30. Buffet Sat.–Sun. noon–3. **(M) Cellar in the Sky:** Wine-cellar setting. 7-course with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. B Mon.–Fri. 7 a.m.–10:30 a.m. International hors d'oeuvres and supper menu Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. 4–9 (cover after 4). Br Sun. noon–3. Jazz and dancing nightly. Private parties. Free D parking. **(M) AE, CB, DC, MC, V.**

South Street Seaport

CAFE FLEDERMAUS—1 Seaport Plaza (269-5890). Casual. Continental. Spcls: lemon grilled chicken breast on a bed of salad greens in basil vinaigrette, shrimp salad with citrus fruits in a light tomato dressing, smoked ham with sauerkraut and mashed potatoes, Viennese pastries. B, L and D daily 7 a.m.–2 a.m. Br Sat.–Sun. noon–4. **(I–M) AE.**

HARBOUR LIGHTS—Pier 17, 3rd floor (227-2800). Casual. Continental. Spcls: roast rack of New Zealand lamb, grilled filet mignon with sauce bearnaise, sauteed salmon fillet. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11–4. D daily 4–midnight. Pianist Wed.–Sat. Private parties for 150. **(M–E) AE, CB, DC, MC, V.**

JADE SEA—Pier 17, 2nd floor (285-0505). Casual. Hong Kong Chinese. Spcls: Peking duck, ginger lobster, banana shrimp. Res. sug. L Mon.–Fri. 11 a.m.–3. Dim sum Br Sat.–Sun. 11 a.m.–4. D daily 4–11. Private parties for 10–200. **(M) AE, CB, DC, MC, V.**

LIBERTY CAFE—Pier 17, 3rd floor (406-1111). Casual. American regional. Spcls: baked salmon, grilled mahi mahi, Maine lobster, woodburning pizza oven. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30–3. D daily 5–11:30. Private parties for 100. Outdoor cafe for 200. **(M) Liberty Oyster Bar and Shark Aquarium:** Spcls: oysters, clams, chowder. Open for L and D daily 10 a.m.–midnight. **(I) AE, CB, DC, MC, V.**

ROEBLING'S BAR AND GRILL—11 Fulton St., in Fulton Market Bldg. (608-3980). Casual. American/seafood. Spcls: Norwegian salmon, New England clam chowder, Roebling's fisherman's stew, steak and chops. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–2:30. D Sun.–Thu. 5–10, Fri.–Sat. till midnight. Bar open till 2 a.m. nightly. **(M) AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 9, South St. at Wall St. (742-7278). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at noon, Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E) AE, MC, V.**

Greenwich Village

BOXERS—190 W. 4th St. (633-2275). Casual. American. Spcls: broiled pork chops with tropical fruit chutney, seared salmon steak with dill butter, grilled cornish game hen with apricot glaze, hamburgers. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. noon–4. D daily 4–4 a.m. Private parties for 50. **(I–M)** **AE, CB, DC, MC, V.**

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Jamaican. Spcls: curry goat, red snapper, ropa vieja, oxtails, jerk chicken, conch fritters, fried bananas and rum. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Private parties 40–80. **(I)** **No credit cards.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Dress opt. American. Spcls: goat cheese salad with beets, seafood salad, rack of lamb with garlic flan and flageolet, warm chocolate cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10, Fri.–Sat. to 11, Sun. to 9:45. **(E)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, V.**

MANHATTAN CHILI CO.—302 Bleecker St., nr. Seventh Ave. (206-7163). Casual. South-western American. Spcls: 7 different kinds of chili, chicken tortilla pie, fajitas, fruit margaritas. L Mon.–Fri. 11:30–4:30. Br Sat.–Sun. 11:30–4:30. D Sun.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m. Outdoor garden. **(I)** **MC, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.–Sat. to 11:30. **(M)** **AE, MC, V.**

RINCON DE ESPANA—226 Thompson St. (475-9891/260-4950). Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces, grilled veal chop, paella Valenciana. L Sat.–Sun. noon–3. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Guitarist evenings. **(M)** **AE, CB, DC, MC, V.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; crisp potato pancakes with creme fraiche and three caviars; cassoulet; roast Peking duck with plum sauce and scallion pancakes. Res. nec. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.– Sun. 11:30 a.m.–3:30. D daily 5:30–1 a.m. **(M)** **AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I–M)** **AE, DC, V.**

VILLAGE GARDEN—49 Charles St., nr. 10th St. (242-2155). Casual. Japanese. Spcls: sushi, sashimi, seafood. D only Mon.–Sat. 5–11. Spcl. pre-theater D 5–7. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: red snapper veneziana, farfalline al salmone, veal scallopini sorrentino, cold seafood salad. Res. sug. L Mon.–Fri. noon–4:30. D Mon.–Wed. 5:30–1 a.m., Thu.–Sat. to 2 a.m., Sun. 5–midnight. **(M)** **AE, DC, MC, V.**

EL CHARRO ESPANOL—58 E. 34th St. (689-1019/684-9132). Casual. Spanish. Spcls: fresh fish, veal chop, paella, mariscada with green sauce. Res. sug. Open for L and D daily 10:30 a.m.–11. **(M)** **AE, CB, DC, MC, V.**

FINO—4 E. 36th St. (689-8040). Casual. Northern Italian. Spcls: pappardelle boscaiola, veal paillard balsamico, tiramisu. Res. nec. L and D Mon.–Sat. noon–11. Private parties for 70. Closed Sun. **(M)** **AE.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. American. Spcls: grilled tuna with spinach and warm Dijon cream, mustard-marinated chicken grilled with vegetables, smoked chicken and grilled shrimp with farfalle pasta. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m., Sat.–Sun. 8 a.m.–11 a.m. L Mon.–Fri. noon–4. Br Sun. 11 a.m.–3. D Mon.–Fri. 4–10, Sat.–Sun. 3–10. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

HSF—578 Second Ave., at 32nd St. (689-6969). Casual. Hong Kong–style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to 12:30 a.m. Private parties for 50. **(I–M)** **AE, CB, DC, MC, V.**

LES HALLES—411 Park Ave. South, bet. 28th–29th Sts. (679-4111). Casual. French bistro. Spcls: steak frites, cassoulet, steak tartar. Res. nec. L daily noon–3. Light menu daily 3–6. D daily 6–midnight. **(M)** **AE, CB, DC, MC, V.**

MESA DE ESPANA—45 E. 28th St. (679-2263). Casual. Spanish/seafood. Spcls: paella Valencia, zarzuela, chicken villaroy. Res. sug. Open for L and D Mon.–Thu. noon–10:30, Fri.–Sat. to 11, Sun. 1–10. Guitarist Thu.–Sat. from 6. **(M)** **AE, DC, MC, V.**

MESA GRILL—102 Fifth Ave., bet. 15th–16th Sts. (807-7400). Casual. Southwestern. Spcls: blue-corn salmon cake, shrimp and roasted corn tomale, red snapper roasted in banana leaves, smoked and grilled pork loin with apricot serrano chili sauce. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11, Sun. 5:30–9:30. **(M)** **AE, DC, MC, V.**

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: Cajun blackened bluefish, fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat.–Sun. noon–4. **(I)** **AE, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, polenta of lobster with ratatouille sauce, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D daily 6–11. **(M)** **AE, CB, DC, MC, V.**

POSITANO—250 Park Ave. So., at 20th St. (777-6211). Casual. Italian. Spcls: coniglio alla saracena, salmone alla griglia, risotto al nero. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to 12:30 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

SATURNIA—70 Park Ave., at 38th St. (983-3333). Dress opt. European-American. Spcls: seared yellowfin tuna with yellow tomato coulis, sauteed medallions of veal with ratatouille and Roquefort sauce, seared sea scallops with sundried tomatoes and leeks. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat.–Sun. 7 a.m.–noon. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Private party rooms for 15–200. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

SETTEBELLO—40 E. 20th St. (475-8336). Casual. Italian. Spcls: linguini aromi in garlic and olive oil sauce, marinated crispy tuna steak in balsamic vinegar, cold antipasto with eggplant, fresh mozzarella, roasted peppers, and sun-dried tomatoes. L Mon.–Fri. 11:30 a.m.–3:30. D Mon.–Sat. 5–11. Private party room for 80. Closed Sun. **(M)** **AE, MC, V.**

TINA'S—249 Park Ave. South, at 20th St. (477-1761). Casual. Chinese. Spcls: lemon chicken, temple duck, General Tso's prawns. Res. sug. L Mon.–Sat. noon–5. D Sun.–Wed. 5–11, Thu. to 11:30, Fri. to 12:30 a.m., Sat. to midnight. **(I–M)** **AE, MC, V.**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: chilled "vichyssoise" of white beans and sweet roast garlic with snipped chives, chilled poached shrimp with tomato-lentil salad and basil green goddess dressing, spicy Sardinian lobster salad with tomatoes, roast peppers, arugula and olive oil. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. 6–midnight. Private parties for 24. Closed Sun. **(M)** **AE, DC, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken potpie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, stir-fried chicken and shrimp over whole wheat fettuccine with red pepper and ginger sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Enclosed garden room. Private parties for 10–100. **(M)** **AE, CB, DC, MC, V.**

PAMPLONA—4 W. 22nd St. (989-1022). Casual. Spanish-continental. Spcls: tapas, shrimp in garlic sauce, filet of sole Marbella, paella Valenciana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Strolling guitarist. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PASTA POT—160 Eighth Ave., at 18th St. (633-9800). Casual. Italian. Spcls: baby shells with prosciutto, ricotta cheese and wild mushrooms; calamari Luciana; chicken with capers and lemon. Res. for 6 or more. L daily 11:30 a.m.–3. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Private parties for 60. **(I)** **AE.**

PERIYALI—35 W. 20th St. (463-7890). Casual. Greek. Spcls: grilled shrimp with herbs and lemon, charcoal-grilled octopus in red wine marinade, rabbit stew, shish kebob. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. to 11:30. Private party rooms for 15–25. Closed Sun. **(M)** **AE, MC, V.**

WORLD YACHT—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/-Continental. Spcls: fisherman salad, veal baton rouge, loin of pork with Texas caviar, filet mignon. Res. nec. L cruise sails Mon.–Sat. from noon–2. Br Sun. from 12:30–2:30. D cruise sails nightly from 7–10. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—53th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. L Mon.–Sat. 11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt Hotel (702-5014). Dress opt. American grill. Spcls: grilled Maine lobster galette, roasted monkfish with tortilla crust, spicy grilled spring chicken on a tomatilla salsa, roast prime rib of beef with apple horseradish cream. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m., Sat. from 7:30 a.m., Sun. to 10:30 a.m. L Mon.–Fri. noon–2. Buffet Br Sat. 11 a.m.–2, champagne and lobster buffet Br. Sun. 11:30 a.m.–3. D daily 6–10:30. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

ARIA—253 E. 52nd St. (888-1410). Casual. Itialian. Spcls: yellow fin tuna with balsamic vinegar, black pepper fettuccine with grilled shrimp, pan-roasted sea-scallops with roast garlic vegetables. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., *in the Hotel Inter-Continental* (421-0836). Jacket required. American. Spcls: crabmeat cakes on mustard sabayon; Atlantic delicacies in "pot'n stock" with garlic toast; fillet of veal stuffed with lobster, lemon sauce and saffron noodles. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M–E)** Ent. nightly 5:30–11:30 and Sun. Br. **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: choucroute Alsacienne, onion soup, quiche. B daily 6 a.m.–11 a.m. Br Sat.—Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. **(M)** **AE, CB, DC, MC, V.**

CHEZ VONG—220 E. 46th St. (867-1111). Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking-style pork loin. Res. sug. L daily 11:30 a.m.–3. D daily 6–11:30. Private rooms for 8–60. **(M–E)** **AE, CB, DC.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CUCINA & CO.—200 Park Ave., in the Pan Am Building (682-2700). Casual. Mediterranean. Spcls: zarzuela (fish stew), osso buco, cannelloni, sandwiches, salads. Open for B, L and D Mon.–Fri. 7 a.m.–9, Sat. 8 a.m.–4. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M) Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E) Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Private party rooms. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: millefeuille of foie gras, artichoke heart and truffle on a bed of lettuces; red snapper with a brandade of cod and artichoke vinaigrette; rack of lamb with fondant potatoes and a vegetable julienne. Res. nec. L Tue.–Sat. noon–3. D Tue.–Fri. 7–10:30, Sat.6–10:30. Pre-theater D Tue.–Sat. 6–6:30. Closed Sun.–Mon. **(E)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.—Sat. to 11. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

OSADA—6 E. 48th St. (319-5678). Casual. Japanese. Spcls: sushi, sashimi, tempura, teriyaki. Res. sug. L Mon.–Fri. 11:30 a.m.–2:45. D daily 5–10. **(I)** **AE, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PARADIS BARCELONA—145 E. 50th St. (754-3333). Jacket preferred. Spanish-Mediterranean. Spcls: marinated salmon with basil and wild mushrooms, sweet peppers stuffed with seafood, stewed monkfish with shrimps and clams, angulas bilbaina. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Tapas bar. Pianist nightly. Private parties for 12. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE QUILTED GIRAFFE—550 Madison Ave., in the AT&T Arcade, bet. 55th–56th Sts. (593-1221). Formal. American. Spcls: caviar beggar's purses, grilled salmon with chinese mustard, special chef's choice Kaiseki dinners. Res. nec. L Tue.–Fri. noon–1:30. D Tue.–Sat. 5:30–9:30. Private party room for 6. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

ROCKY LEE—987 Second Ave., bet. 52nd and 53rd St. (753-4858). Casual. Italian. Spcls: pizza; shrimp, sole and broccoli tortellini in white wine sauce; chicken Palermo. Res. sug. L Mon.–Fri. noon–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Private parties for 150. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11:30, Sun. 5:30–10:30. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Marriott East Side Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M-E)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M) Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E) The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

ZARELLA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

ZEPHYR GRILL—1 Mitchell Pl, at 49th St and First Ave. (223-4200). Dress opt. European-American. Spcls: pan-seared salmon au poivre, spicy sauteed shrimp and mushrooms, chicken breast with saffron dill sauce. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. to 11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11:30 a.m.–3. D Mon.–Sat. 6–10, Sun. 5–9. Private parties for 10–150. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room and Rose Room:** Jacket required. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–midnight, Sun. 6–11. Br Sun. noon–2:15. Late S buffet Fri.–Sat. 9:30–midnight. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: grilled rib-eye steak with frizzle-fried onions, roast chicken in the rough, grilled local swordfish. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 10:30 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E) Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: sage smoked filet mignon with horseradish sauce, swordfish paillard with lemon lime chardonnary sauce. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m. Bar till 3 a.m. nightly. Private parties for 300. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DANNY'S GRAND SEA PALACE—346 W. 46th St. (265-8133). Casual. Thai-continental. Spcls: baked seabass in banana leaf, roasted duck Thai curry, shrimp Bangkok, Pad Thai, filet mignon. Res. sug. L Wed. Sat. Sun. 11:45–3:30. D daily 4–midnight. Ent. **(M)** **AE, CB, DC, MC, V.**

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon–3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M) Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

FRANKIE AND JOHNNIE'S—269 W. 45th St. (997-9494). Casual. American. Spcls: sirloin steak, lamb chops, broiled salmon. Res. nec. L Tue.–Sat. noon–3. D Mon.–Sat. 4:30–11:30. Reduced rate D parking. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: contre filet, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

GRILL 53—111 W. 53rd St. (265-1600). Dress opt. American. Spcls: prime steak, chops, fresh seafood. Res. sug. B Mon.–Fri. 7:30 a.m.–10:30 a.m. L Mon.–Fri. 11:30 a.m.–2:30. D daily 5–11:30. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel. (468-8888). Casual. American. Spcls: home-cured and smoked Norwegian salmon, tournedos of beef with smoked tomato and roasted corn, pan seared red snapper with glazed leeks and red wine vinegar. Res. sug. B daily 6:30 a.m.–11:30 a.m. L daily 11:30 a.m.–3. D daily 5:30–11. Late supper till 2 a.m. Private parties for 150–300. Free parking. **(E)** **AE, CB, DC, MC, V.**

JEWEL OF INDIA—15 W. 44th St. (869-5544). Casual. Indian. Spcls: chicken tikka masala, tandoori prawns, lamb vindaloo. Res. sug. Buffet L daily noon–3. D daily 5:30–11. Pre-fixe D. Private parties for 30–150. Free D parking from 5:30. **(M)** **AE, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelets, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CITE—120 W. 51st St. (956-7100/7262). Casual. French. Spcls: fillet of sole in potato crust, grilled veal chop with white bean and tomato basil salad, slow cooked crispy duck with artichoke puree. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. from 5. Private parties for 30–40. **(M–E)** **AE, CB, DC, MC, V.**

LA PRIMAVERA—234 W. 48th St. (586-2797). Casual. Northern Italian. Spcls: fettuccine salmonati, vitello caldo freddo, scaloppine con porcini. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Pre-theater D 5–8. Private parties for 50. Closed Sun. **(M)** **AE, MC, V.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Fri. noon–3. Italian Br Sat.–Sun. noon–3. D daily 5–midnight. Pre-theater D 5–8. Post-theater D 10–1 a.m. Private parties for 10–200. Free parking from 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LE PATIO—119 W. 56th St., in the Parker Meridien (245-5000). Casual. French-American. Light L Mon.–Fri. noon–2:30. Buffet L Sat. noon–2:30. Jazz Br Sun. noon–2:30. **(M)** **AE, CB, DC, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10. Spec. pre-theater D 5–9. Reduced rate parking after 5. Private parties for 10–250. **(M)** **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s Steak House:** Casual. American. Res. sug. D Tue.–Sun. 5:30–11. Prix fixe D Tue.–Sun. 8–10. Closed Mon. **(M)** **The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)** **AE, CB, DC, MC, V.**

MAURICE—119 W. 56th St., in the Parker Meridien (245-7788). Dress opt. French-American. Spcls: golden skate wing with sweet cabbage and grilled sausage, grilled scallops on asparagus kebabs, honey glazed loin of pork with vegetables. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–10:30. Pre-theater D 5:30–6:30. **(M)** **AE, CB, DC, MC, V.**

MICHAEL'S—24 W. 55th St. (767-0555). Casual. Modern American-Californian. Spcls: fettuccine with Norwegian salmon, Mexican bay scallops on baby greens, Griggstown quail with sweetcorn, dry-aged prime steak frites. Res. sug. L Mon.–Fri. noon–2. Br Sat.–Sun. 10:30 a.m.–2:30. D nightly 6–10:30. Pre-theater D 6–7. Private parties for 30–100. **(M–E)** **AE, CB, DC, MC, V.**

NICOLE BRASSERIE DE PARIS—870 Seventh Ave., at 56th St. (765-5108). Casual. French. Spcls: couscous royale, cassoulet chez Nicole, Dover sole. Res. sug. B daily 6:30 a.m.–noon. L Mon.–Sat. noon–3. Br Sun. noon–5. D daily 5:30–midnight. Light menu 3–midnight. Pre-theater D 5:30–6:45. **(M)** **AE, CB, DC, MC, V.**

THE NILE—327 W. 44th St. (262-1111). Jacket required. Middle Eastern-continental. Spcls: mixed kebab, seafood kebab, moussaka. Res. nec. D daily 4:30–3 a.m. Ent. Private parties for 30–250. **(E)** **AE, CB, DC, MC, V.**

PALIO—151 W. 51st St. 245-4850). Formal. Northern Italian contemporary. Spcls: beef carpaccio, lobster Andrea, tiramisu. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 8–45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

RAGA—57 W. 48th St. (757-3450). Casual. Classic Indian. Spcls: lobster malabar, gosht vindaloo, tandoori dishes. Res. sug. L Mon.–Fri. noon–2:45. D Mon.–Fri. 5:30–11:15, Sat. 5–11:15, Sun. 5–10. Buffet L noon–2. Pre-theater D. Free D parking 5:30–midnight. **(M)** **AE, CB, DC, MC, V.**

RAINBOW ROOM—RCA Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. D Wed.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m. Pre-theater D 5:30–6:15. Dancing. Private parties. Closed Sun.–Tue. **(E)** **The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. Br Sun. 11:30 a.m.–2. **(I–M)** **AE.**

SAM'S—152 W. 52nd St. (582-8700). Casual. American. Spcls: grilled swordfish sandwich with melted onions, pizzette with garlic shrimp, scallions, fresh tomato and gorganzola, Black Angus with Sam's steak sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Private parties for 25–150. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Dress opt. American/seafood. Spcls: pillard of yellowfin tuna with cilantro, scallions and fried ginger; Maryland crab cakes with lobster and chive sauces; broiled salmon steak with crispy skin and mustard sabayon. Res. sug. L Mon.–Fri. 11:45 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D 5–6:30 with free parking. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **AE, MC, V.**

SYMPHONY CAFE—950 Eighth Ave., at 56th St. (397-9595). Casual. American. Spcls: roast duckling with brandied apples, pan-seared salmon in basil butter sauce, homemade pasta. Res. sug. L Mon.–Sat. noon–3. Br Sun. 11:30–3. D Mon.–Sat. 5–midnight, Sun. 3–9. Private parties for 150. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna.Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D Mon.–Sat. 5–6:30. Ent. Tue.–Sat. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TRATTORIA DELL'ARTE—900 Seventh Ave., bet 56th and 57th Sts. (245-9800). Casual. Italian. Spcls: seafood antipasto; hand-rolled pinci pasta with roasted garlic, broccoli and zucchini; clay-pot-roasted baby chicken with fresh rosemary and thyme. Res. nec. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. Private parties for 10–250. **Antipasto Bar and Cafe:** Open daily till 1 a.m. **(M)** **AE, MC, V.**

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

AKBAR—475 Park Ave., bet. 57th and 58th Sts. (838-1717). Casual. North Indian. Spcls: chicken ginger kebab, lamb pasanda, palak paneer. Res. sug. L Mon.–Sat. 11:30–3. D daily 5:30–11. Private parties for 30–150. Also **256 East 49th St.** (755-9100). L daily noon–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. **(M)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

THE JOCKEY CLUB—112 Central Park South, in The Ritz-Carlton (757-1900). Formal. Continental-American. Spcls: roasted loin of tuna with herb potato cakes and rhubarb marmalade; marinated baby pheasant grilled over cherrywood with braised cabbage, pancetta and foie gras butter; tian of veal with bok choy, shiitake mushrooms and plum-wine jus. Res. nec. B daily 6:30 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D daily 6–10:30. Prix fixe L and D. Bar till 1 a.m. **(E)** **AE, CB, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: baked oysters with morel cream, red snapper with rosemary crust, shrimp with white beans and crisp onions. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo-ball soup. Open 24 hr. daily. Private parties. **(I–M)** **AE, DC.**

NIRVANA—30 Central Park South, 15th floor (486-5700). Casual. Indian/Bengali. Spcls: tandoori chicken, kabab, shrimp dopiaza, biryani. Res. sug. L daily noon–3. D daily 1–1 a.m. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

PAPER MOON MILANO—39 E. 58th St. (758-8600). Casual. Italian. Spcls: anti-pasto buffet, pappardelle Paper Moon, 20 different pizzas. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. noon–2:30. D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M–E)** **Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–midnight, Sun. from noon. **(M–E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. '10 a.m.–2:30. Tea Mon.–Sat. 3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, Sun. to 11. **(E)** **Trader Vic's:** Casual. Light menu Mon.–Sat. 5–1 a.m., Sun. 4–midnight. **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic/contemporary regional Mexican. Spcls: open grill, sweetwater prawns in garlic, pazole, guacamole to order, pomegranate margaritas, manudo, moles. Res. nec. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South in the St. Moritz Hotel (755-5800). Casual. American. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. B daily 7 a.m.–11 a.m. L daily 11 a.m.–5. D daily 5–midnight. Pre-theater D 5:30–10:30. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **AE, CB, DC, MC, V.**

SERENDIPITY 3—225 East 60th St.(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20–75. **(I)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ALO ALO—1030 Third Ave., at 61st St. (838-4343). Casual. Italian-California. Spcls: duck pizza with goat cheese and rosemary, linguini with wild mushrooms and porcini sauce, seared rare tuna with caramelized shallot vinaigrette and crispy beet chips. Res. sug. L and D daily noon–2 a.m. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: carré d'agneau Méditerranée, fish couscous, seared tuna with ginger and leeks. Res. nec. D only Mon.–Sat. 5:30–11. Prix fixe menu. Private parties for 16–24. Closed Sun. **(M)** **AE.**

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: lasagne of lobster with spinach and basil, sauteed filet of red snapper on stir-fry vegetables and lemon gras sauce, charlotte of wild mushrooms in a crispy potato crust, caramelized bananas on a gingerbread crust with banana ice and spun sugar. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M–E)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CA'NOVA—696 Madison Ave., bet 62nd–63rd Sts. (951-4715) Casual. Mediterranean. Spcls: smoked duck carpaccio with porcini vinaigrette; terrine of grilled eggplant, red snapper and chevre; risotto of squab, saffron and peas. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Sun. 5:30–11. **(M–E)** **AE, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M–E)**. **Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. **AE, CB, DC, MC, V.**

FOUR WINDS—135 E. 62nd St. (486-1664). Casual. Japanese. Spcls: salmon trio, Four Winds scallops sauteed in lemon butter, fillet mignon glazed with orange teriyaki sauce, sushi, sashimi, tempura. Res. sug. L daily noon–3. D daily 6–10:45. Private parties 16–20. **(M)** **AE, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M–E)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rõti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REGENCE—37 E. 64th St., in the Plaza Athenée (734-9100). Jacket and tie required. French. Spcls: salad of salmon with fresh goat cheese and crisp potatoes, grilled red snapper with soybean butter sauce and scallions, Maine lobster sauteed with cabernet and port wine sauce with wild mushrooms and angle hair pasta. Res. nec. B daily 7 a.m.–11 a.m. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30 –10:30. Banquets for 25–175. **(E)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Jacket and tie required. French. Spcls: darne de saumon poelee, endives et fevettes meuniere, cote de veau aux juices parfait a la citronelle au coulis de fruits rouges. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.– Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

MULHOLLAND DRIVE CAFE—1059 Third Ave., at 63rd St. (319-7740). Casual. American-Italian. Spcls: chicken pot-pie, sauteed crab cakes, chicken piccata. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V.**

MUMBLES—1491 Second Ave., at 78th St. (772-8817). Casual. Regional American. Spcls: grilled chicken with three sauces, Caribbean steamed grouper with plantains, 8-oz hamburger, broiled fresh fish, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.—Sat. to 3 a.m. Bar till 4 a.m. Br Sat. –Sun. noon–4. Also **1622 Third Ave., at 91st St.** (427-4355). **(I)** **AE, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (439-4835). Casual. New American. Spcls: lobster and sweetwater prawns with truffle salad, muscovy duck with wild rice, Atlantic salmon in horseradish crust. Res. sug. B daily 7 a.m.–10 a.m. Br Sat.–Sun. noon–3. L daily noon–2:30. D daily 6–10. Private parties for 10–30. Pianist. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Casual. American. Spcls: stolen Cajun rib steak, filet tips with summer vegetables in a peppered crust, seared tuna with ginger, lemon pepper chicken. Res. sug. L Mon.– Fri. noon–4:30. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

SARABETH'S—1295 Madison Ave., bet. 92nd–93rd Sts. (410-7335). Casual. American. Spcls: pan seared tuna with roasted eggplant compote and Mediterranean salsa, grilled chicken breast with shoe string sweet potatoes and shitakii mushrooms, penne with mixed grilled vegetables and ricotta. Res. sug. Open for B, L, tea and D Mon.–Fri. 8 a.m.–11, Sat. 9 a.m.–11:30, Sun. 9 a.m.–10. Private parties for 25. **(M)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American. Spcls: artichoke ravioli with a ragout of rabbit and cepes in a light truffle-scented broth; roast snapper with a gratin of endive and mustard sauce; roast loin of lamb with savoy cabbage, lamb sausage, bulgar, pignolis, raisins and peppers. Res. sug. L Tue.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D Sun.–Fri. 6–11:30, Sat. 5:30–11:30. Pianist. Private parties for 120. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room:** Jacket required. Continental. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, roasted Maine lobster with sauternes and mustard greens atop braised cabbage. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Sat. noon–2:30. Br Sun. seatings at noon and 2. D daily 6–10. **(E)** **Gerard's:** Cocktails and light fare noon–1 a.m. daily. Pianist Tue.–Sat. 6–10. **Le Salon:** B Mon.–Sat. 10:30 a.m.–noon, Sun. from 10. Tea daily 2–5. **AE, CB, DC, MC, V.**

Above 60th Street, West Side

ARRIBA ARRIBA—484 Amsterdam Ave., bet. 83rd–84th Sts. (580-8206). Casual. Mexican. Spcls: fajitas, California burrito, chili relleno. No res. Fri.–Sat. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. 4–1 a.m. Early bird D 4–7. Also **762 Ninth Ave., at 51st St.** (489-0810), **1463 Third Ave., bet. 82nd–83rd Sts.** (249-1423). **(I–M)** **AE, CB, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M–E)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Casual. Soul/creole. Spcls: barbecued spare-ribs, braised oxtail, jambalaya, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 1–3. D Mon.–Thu. 3:30–11, Fri.–Sat. to midnight, Sun. 3–11. **(M)** **AE, DC, MC, V.**

THE GINGERMAN—51 W. 64th St. (399-2358). Casual. Continental. Spcls: shrimp curry, roast duck, rack of lamb. Res. sug. B Mon.–Fri. 8 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–5. Br Sun. 10 a.m.–4. D Mon.–Sat. 5–midnight, Sun. 4–11. Private parties for 15–100. Pianist Thu.–Sat. **(M)** **AE, CB, DC, MC, V.**

ROXY'S—2120 Broadway, at 74th St. (799-1160). Casual. American-continental. Spcls: penne with scallops, grilled salmon with roasted pepper sauce, steak au poivre. Res. sug. L Mon.–Sat. 11:30 a.m.–4. Br Sun. 11:30 a.m.–4. D daily 4–midnight. **(M)** **AE, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd–73rd Sts. (873-9400). Casual. Regional American. Spcls: sauteed jumbo Gulf shrimp with lemon, sesame oil, and snow peas over rice, baked tri-colored cheese tortellini marinara, grilled fresh salmon steak, veal scallopine piccata. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D daily 5–2 a.m. Br Sat.–Sun. 10:30 a.m.–4. Enc. sidewalk café. **(M)** **AE, CB, DC, MC, V.**

SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spareribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D Mon.–Sat. 3–10:30. **(I)** **No credit cards.**

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Ceasar salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** **AE, CB, DC, MC, V.**

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue.–Sat. 6–10. Banquet facilities for 150. Harpist Tue.–Sat. Free valet parking. Closed Sun.–Mon. **(E)** **AE, DC, MC, V.**

BROOKLYN

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: sauteed foie gras with pumpkin seeds and pear, rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D nightly 6–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

TRATTORIA FOFFE—155 Montague St. (718-625-2558). Casual. Italian. Spcls: fruitta di mare, pollo alla scarpariello, broiled salmon with a puree of arugola and tomato. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5–11, Sat. 5:30–11, Sun. 4–9. **(M)** **AE, CB, DC, MC, V.**

QUEENS

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I–M)** **AE, DC, MC, V.**

WATER'S EDGE—44th Drive at the East River (718-482-0033). Dress opt. Contemporary American. Spcls: grilled shrimp with caramelized corn and charred tomato, corn bisque with lump crabmeat custard, grilled sea scallops with swiss chard and fried polenta, roast freerange baby chicken with couscous, preserved lemon, merguez sausage and black olive sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Ent. Tue.–Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

OTHER EVENTS

COMPILED BY GIA KOURLAS

FESTIVALS, FAIRS, PARADES—The Friends of Bohemian Hall & Park, 29-19 Twenty-fourth Ave. in Astoria, sponsors a **Family Octoberfest** on 9/29 from 1 to 6. Rain or shine, this event features a live brass band, folk dancers, food, and games. $2.50; children under twelve free (718-274-4925). . . .**The International Cultures Parade** is a "Tribute to America" and the only New York parade that features contingents of ethnic and national groups and races. On 9/28 at 1, on Madison Ave. from 36th to 56th Sts. Free (221-6667). . . .**The Tenth and Stuyvesant Streets Block Association** hold their **Twentieth Annual Street Fair** on 9/28, 11 a.m.–7, on 10th St. between Second and Third Aves. (Rain date 9/29). Free (260-1470). . . .Plan on attending the Vanderbilt YMCA's **Second Annual Fall Fair** on 9/29 (rain or shine) from 11 a.m. to 6. Between 42nd and 53rd Sts. Free (684-4077). . . .**The North West Central Park Multiblock Association** announces its **Twelfth Annual Street Fair** on 9/28 (rain date 9/29) from 11 a.m. to 6. Runs along Central Park West from 100th to 106th Sts. Free (864-2442). . . .**Village Visiting Neighbors,** a charity serving the needs of homebound elderly, presents the **Greenwich Village Parkside Festival** on 9/28 (rain date 9/29) from 11 a.m. to 7. On Washington Pl. from Sixth Ave. to Washington Sq. Park and Washington Sq. W. from W. 4th St. to Waverly Pl. Free (989-6077). . . .**The 52nd Street Americana Festival** presents the **Fourth Annual Duke Ellington Memorial Awards** on 9/29. The festival runs along 52nd St. from Lexington Ave. to Broadway from 11 a.m. to 6 (rain date is 10/27). The award ceremony is at 2 on the main stage at Sixth Ave. Free (764-6330). . . .**The West 44th Street Better Block Association** presents their **Sixteenth Annual Garage Sale** on 9/28 from 10 a.m. to 6 (rain date 10/5). On W. 44th St. between Ninth and Tenth Aves. Free (265-0116). . . .**The Broadway Mall Association** celebrates the arrival of autumn with its **Annual West Side Fall Festival** on 9/28. Runs along Broadway from 66th to 71st Sts., 11 a.m.–6. Free (764-6330). . . .**Ecofest 1991** presents the **Third Annual Environmental Celebration** at the Gateway National Recreational Area at Floyd Bennet Field in Brooklyn on 9/28 and at Riverside Park in Manhattan on 9/29. The festival provides practical information on how to make New York City more environmentally sound and features celebrity speakers and performers. Both days, noon–6. Free (496-2030).

ANTIQUE AND ART SHOWS—Jacqueline Sideli's **From Pilgrim to Pop at the Puck** is a series of art and antique markets running through 4/92. At the Puck Building, at Houston and Lafayette Sts. The first is 9/28–29 from 11 a.m. to 6 and focuses on design quality, not a particular style. $8 (518-392-6711). . . .New York's premier outdoor art exhibition, the **21st Annual Gracie Square Art Show,** is set for 9/28–29 from noon until dusk. Paintings, sculpture, and photography will be displayed. Runs along East End Ave. from 84th to 87th Sts. bordering Carl Schurz Park. Free (459-4455).

BENEFITS—The AIDS Care Center at New York Hospital Cornell Medical Center presents its **Fete de Famille VI,** a street fair and cabaret, on 10/1. At Mortimer's, 75th St. and Lexington Ave., from 6 to 9. $150–$250 (685-1095). . . .**The Madison Square Boys & Girls Club** hosts **September on the Rocks** at Rockefeller Center's American Festival Cafe and Garden on 9/26, 6:45–10. The event benefits the 8,000 underprivileged children who receive guidance from the club. Includes cocktails, appetizers, and a complete dinner. $45, $55; reserve (679-1241). . . .An auction of theater memorabilia is set for 9/29 at 11 a.m. in the Empire-Hudson-Chelsea rooms of the Marriot Marquis Hotel, 1535 Broadway. Benefits **Broadway Cares,** an AIDS resource and support organization that funds community-based programs caring for people with AIDS and their families. $5 (974-7500). . . .**Children of Bellevue, Inc.** presents its **42nd Annual Dinner Dance** in the Radio City and Pegasus Suites at the Rainbow, 30 Rockefeller Plaza, 64th Floor, on 9/30. Cocktails and hors d'oeuvres begin at 7; dinner and dancing continue until midnight. $200–$500; reserve (561-5221). . . .Loni Ackerman, star of *Cats* and *Evita,* hosts a special children's performance on 9/28 at 11 a.m. at Steve McGraw's, 158 W. 72nd St. between Broadway and Columbus Ave. Benefits the **World Summit for Children Keeping the Promise Campaign,** an international effort to focus world attention on the promises made by President Bush and other world leaders to improve the health, education, and safety of children everywhere. $15–$25; reserve (362-2590) or call for more information (874-1997). . . .**The Equinox Fitness Club,** 344 Amsterdam Ave. between 76th and 77th Sts., hosts **A Very Special Workout** on 9/29 from 10 a.m. to 2. Benefits the **Special Olympics** and features aerobic classes and a rock-climbing wall competition. $25 (721-4200).

LECTURES, READINGS—Jeremy Larner, screen and fiction writer, gives a poetry reading at the **Stephen Rosenberg Gallery,** 115 Wooster St., on 9/26 at 7. Free; reserve (431-4838). . . .**The New York Public Library** presents **Ann Beattie: On Fiction,** 9/25 at 6. Her books include *Chilly Scenes of Winter, Distortions,* and *Falling in Place.* In the Celeste Bartos Forum, Fifth Ave. and 42nd St. $5; reserve (221-7676). . . .**Poets House,** 72 Spring St., hosts **Passwords: Mark Rudman on Malcolm Lowry and Hart Crane in Mexico.** On 9/26 at 7. $3 (431-7920). . . .**The Writer's Voice,** 2 W. 64th St., presents **The Best and Worst of Nadine Gordimer** on 9/27 at 8. $10 (875-4124). . . .**The 92nd Street Y,** 1395 Lexington Ave., presents a preview screening, panel discussion, and lecture on the power and limitations of parents, in conjunction with **Childhood,** a new seven-part documentary series to be broadcast by PBS this fall. On 9/26 at 8:15. $15 (415-5450). . . .**The Old Merchant's House,** 29 E. 4th St., sponsors a lecture, **Henry James's and Edith Wharton's Washington Square,** on 9/30 at 6. Free (777-1089).

TOURS

EDITH WHARTON'S NEW YORK—9/29 from 1 to 4, explore Washington Square, the neighborhood where Wharton and many of her characters lived. Meet at Cooper Union's Engineering Building, 51 Astor Place. $10 (353-4195 for registration).

LOWER EAST SIDE WALKING TOUR—9/29 at 11 a.m., a tour with author-historian Oscar Israelowitz, tracing the history of Jewish immigration to New York City. $15 (718-951-7072).

THE VILLAGE: PAST AND TODAY—9/28 at 10:30 a.m. Discover hidden lanes and alleys with Arthur Marks on a brunch and walking tour. Meet at the Pot Belly Stove Cafe at 94 Christopher St. Call 673-0477 for reservations.

MULTICULTURAL MARKETPLACE—9/29 at 1, archeologist Sherrill Wilson leads families on a tour of the Lower East Side. Ages 9 and up. Sponsored by the Museum of the City of New York. $15; reserve (534-1672).

GREEN-WOOD CEMETERY TOURS—9/29 at 1, historian John J. Cashman leads "Famous American Grave Sites: Tour #2." Meet inside the main entrance at Fifth Ave. and 25th St. $5 (718-469-5277), Brooklyn.

CITYWALKS—Tours with John Wilson. 9/28 at 1, **Chinatown and Little Italy.** Meet at the corner of Mott St. and the Bowery. . . .9/29 at 1, **Fifth Avenue from 42nd St. to the Plaza.** Meet at the southwest corner of Fifth Ave. and 42nd St. $12 (989-2456).

GREENWICH VILLAGE—9/29 at noon, a tour with Joyce Gold. Meet at the Washington Square Arch for an historical walk. $10 (242-5762).

ADVENTURE ON A SHOESTRING—9/28 at 11:30, **Historic Brooklyn Heights,** a a tour of New York's first suburb. . . .9/29 at 3, **Ladies' Mile,** a tour of the area between Broadway and Sixth Ave. from 14th to 23rd Sts. $5; reserve (265-2663).

LOWER EAST SIDE TENEMENT MUSEUM TOURS— 9/29, 10/13, 27 at noon: **Peddler's Pack.** A costumed guide will trace the life of an actual immigrant family, as the tour stops at the Daily Forward Building, the Educational Alliance, a yeshiva, and other historic places related to the immigrant experience . . . 10/6, 20 at noon: **Streets Where We Lived.** A multi-ethnic walk focusing on past, present, and changes on the Lower East Side, in Chinatown, and Little Italy. From the museum, 97 Orchard St. . . .9/29 at 1: **Hua Fu.** Historian Peter Kwong takes visitors on a tour through the vibrant Chinese-American community including a visit to Chinatown's oldest general store. $12, seniors $11, students $6 (431-0233).

TOURS WITH THE 92ND STREET Y—In town (must reserve ahead; 996-1100): 9/29 from 10 a.m. to 4, **Jamaica Bay Birding,** $15. . . .9/29 from 1 to 4, **Writers and Reformers: Literary Civil Servants,** $15.

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, $10 unless noted. 9/28 at 6: **Ghosts After Sunset;** meet at Washington Square Arch for a tour of the "haunted" Village, including the Mark Twain house and Gay Street. . . . 9/29 at 2: **Murder Tour;** meet in front of the Omni Park Central Hotel, Seventh Ave. at 56th St., to take in the locales of some of the city's past crimes. . . . 9/28 at 6: **Ye Olde Tavern Tour;** meet at Washington Square Arch for some visits to old and/or historic Village watering holes; drinks and tips extra. . . .9/28 at 2: **Historic Greenwich Village;** meet at Washington Square Arch to hear about folklore, architecture, and history.

NATURE WALKS—At New York Botanical Garden, 200th St. and Southern Blvd.: guided tours of the Enid A. Haupt Conservatory, with its eleven glass houses; Thur. at 1:30, Sat. and Sun. between 11 a.m. and 4. Conservatory admission.

LOOK FOR WILD FOODS—"Wildman" Steve Brill's walks in our town's parks, in search of edible plants in the environment (718-291-6825). Most walks are 11:45 a.m.–3:45. 9/28, Prospect Park, Brooklyn. 9/29, Inwood Park.

COMPILED BY KATE O'HARA

SPORTS

FOOTBALL—Giants, Giants Stadium, E. Rutherford, N.J. (201-935-8222). Next home game: 10/6 at 4 vs. Phoenix. All home games are sold out. . . Jets, Giants Stadium, E. Rutherford, N.J. (516-538-7200). 9/29 at 4 vs. Miami. Only single seats available.

BASEBALL—Mets, Shea Stadium, 126th St. and Roosevelt Ave. (718-507-6387), Queens. $6.50–$14. 9/18, 19 at 7:40 vs. Chicago. 9/25–27 at 7:40, 9/28, 29 at 1:40 vs. Pittsburg. . . .Yankees, Yankee Stadium, 161st St. and River Ave. (293-6000), Bronx. $4.50–$12. 10/1–3 at 7:30 vs. Baltimore.

STEPS—NYC Marathon Tune-Up, 25K, 9/29 at 9:30 a.m., Central Park. New York Road Runners Club, 9 East 89th St. (860-4455).

HORSE RACING—*Belmont Fall Meeting,* 8/28–10/21 (718-641-4700). Daily except Tue.; post time: 1 p.m. $2, Grandstand; $5, Clubhouse.

COMPILED BY KATE O'HARA

ACTIVITIES FOR CHILDREN

COMPILED BY EILEEN CLARKE

FRONT ROW KIDS CONCERT SERIES—Peter Schickele, composer and Sesame Street writer, sings songs that deal with such themes as parents who need to get out alone once in a while and people who have a fear of dinosaurs; for ages 2–10. 9/28 at 2. Ethical Cultural School, 2 W. 64th St. Also on 9/29 at 3 at the First Presbyterian Church, 124 Henry St., Brooklyn. Order through Ticketmaster (307-7171) or call 718-858-8926 for more information and group sales. $10 in advance, $12 at door.

THE PUPPET PLAYHOUSE—Tangle of Tales. Three well known tales presented by the Grey Seal Puppets. 9/28, 29 at 10:30 a.m. and noon. The Mazur Theatre at Asphalt Green, 555 E. 90th St. (369-8890). $3.50; reserve.

KID STUFF—Communicating With Children. An exhibit of 60 pieces–toys, books, and learning materials–that are for or about children. 9/29–10/18. The American Institute of Graphic Arts, 1059 Third Ave. (752-0813). Hours: Mon.–Fri. 9:30 a.m.–4:45. Free.

FESTIVALS—Don't miss the seventh annual end-of-summer celebration at **Union Square Park**, with pony rides, a balloon-sculpting clown, face-painter, fortune-teller, magicians, unicyclists, pie-throwing, and one-legged races. Grown-ups can have their fortunes told and handwriting analyzed. 9/29 from 1–5. 17th St. end of the park. (533-2838). . .Look into a cleaner future at **Ecofest 1991**, where alternative energy vehicles such as solar cars and bicycles will be on parade, and Recycle Man and the Recyclettes will explain how it's done. 9/29 from noon–6. The parade of vehicles starts at 10:30 a.m. at 86th St. and West End Ave. and ends up at Riverside Park. The festival runs from 83rd to 91st Sts. in the park. (496-2030). Also on 9/28 from noon–6 at the Gateway National Recreational Area, Floyd Bennet Field, Brooklyn (718-338-7441).

COMEDY/MAGIC HOUR—Lulu the Clown and stand-up comedian David Berardi bring laughter to children ages 3–10. Sun. at 2. Stand-Up NY Comedy Club, 236 W. 78th St. (595-0850). $10.

EEYORE'S—Story Hour. With refreshments; for ages 3–6. 9/29 at 11 a.m. 2212 Broadway at 79th St. (362-0634). Also at 12:30 at 25 E. 83rd St. (988-3404). Free.

RADIO FREE ASSOCIATION—You can create songs and stories on the radio. Children are invited to call and make up a story; cast members and host Robert Fass will move it along, and then ask how they should end it; for ages 5–14. 9/26 at 3. WNYE 91.5 FM. Call (718-855-8803) during the show, or for a head start, mail your story idea to: Radio Free Association, P.O. Box 1007, Planetarium Station, New York, New York 10024.

MICHAEL TAUBENSLAG PRODUCTIONS—The Hilarious Funzapoppin Magic Show. For ages 4 and up. 9/29 at 1:30. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $5; reserve.

BOOKS OF WONDER—Storytelling Sunday. For ages 3 and up. 9/29 at 11:30 a.m. Corner of Hudson and Barrow Sts. (645-8006). Also at 132 Seventh Ave. at 18th St. at 11:30 a.m. (989-3270). Free.

LITTLE PEOPLE'S THEATRE COMPANY—Director Robert Stark presents **Cinderella**, Sat. and Sun. at 1:30, and **Goldilocks & the Three Bears**, Sat. and Sun. at 3; for ages 2–10; through 11/24. The Courtyard Playhouse, 39 Grove St. (765-9540). $6; reserve.

NEW YORK PUBLIC LIBARY—Free programs. **Songs Say So Much.** A musical program presented by Jeff Sorg with audience participation; for ages 4–8. 9/25 at 4. Yorkville Branch, 222 E. 79th St. (744-5824). Also on 9/26 at 3:30 at the Jefferson Market Branch, 425 Ave. of the Americas (243-4334). . .**Magic Show.** Presented by David Crasson; for ages 5–12. 9/25 at 3:30. Castle Hill Branch, 947 Castle Hill Ave., Bronx (824-3838). Also on 9/26 at 4 at the Eastchester Branch, 1385 E. Gun Hill Road, Bronx (653-3292). . .**Animal Show.** Meet Theo Powell and his friends: a guinea pig, toad, rabbit, chameleon, monitor lizard, grass snake, python, and domesticated rat; for ages 6 and up. 9/25 at 4. Grand Concourse Branch, 155 E. 173rd St., Bronx (583-6625). Also on 9/26 at 4 at the Morrisania Branch, 610 E. 169th St., Bronx (589-9268). . .**Shadow Puppet Workshop.** Presented by Sarah Germain; for ages 6–12. 9/25 at 4. Hunt's Point Branch, 877 Southern Blvd., Bronx (617-0338). Reserve. . .**The Boy Who Cried Wolf.** Puppet show presented by Mark McKillip of the Puppet Art Troupe; for ages 3–7. 9/25 at 4. Todt Hill-Westerleight Branch, 2550 Victory Blvd., Staten Island (718-494-1642). . .**The Fisherman and His Wife.** Puppet show; for ages 3–7. 9/27 at 3:30. West New Brighton Branch, 976 Castleton Ave., Staten Island (718-442-1416). . .**Flutes on Parade.** An introduction to the flute, featuring the ocarina, penny whistle, Japanese shakuhachi, piccolo, and baroque flute. 10/1 at 4. Seward Park Branch, 192 E. Broadway (477-6770). . .**Button-Making Workshop.** For ages 7–12. 10/1 at 4. Grand Concourse Branch, 155 E. 173rd St., Bronx (583-6625).

WISEACRE FARM—Life on the farm turns wild and zany when the audience participates and Ralph DiFiore directs; for ages 4–10. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675-6677). $4.

PIPS COMEDY CLUB—Comedy, magic, ventriloquism, and lots of audience participation; for ages 3–12. Sun. at 1:30 and 3:30. 2005 Emmons Ave., Sheepshead Bay, Brooklyn (718-646-9433). $6.50; reserve.

THE PUPPETWORKS, INC.—Hansel and Gretel. Folk songs from Engelbert Humperdinck are interwoven through this tale with Rosina Sweettooth, the silly gingerbread witch; for ages 3 and up. Sat. and Sun. at 12:30. Also, Sun. at 3; through 12/15. The Puppetworks Theatre, 338 Sixth Avenue at 4th St., Park Slope, Brooklyn (718-965-6058). $4; adults $5; reserve.

VICTORY PARK—With a 45-foot-high slide, mini-roller coaster, Tilt-a-Whirl, bumper boats, and tamer rides for the tender ages, it's a small slice of Coney Island on the Hudson River. Sun.–Thurs. from 11 a.m.–11; Fri. and Sat. from 11 a.m–1 a.m.; through October. Pier 84, 44th St. and Hudson River (239-0796). $2; adults $4; ride tickets 2 for $1.

CENTRAL PARK PROGRAMS—Belvedere Castle: Wet Sloshing Slurry. Transform a cool slurry of fibers into recycled paper with the whimsical Wizard; for ages 5–11. 9/28 at 1. 79th St., south of the Great Lawn (772-0210). Free; reserve. . .**Storytelling.** Laura Simms will read her book, *The Snake Princess*, in this last session of storytelling. 9/28 at 11 a.m. Hans Christian Andersen statue, facing the Model Boat Pond, E. 72nd St. entrance of Central Park (800-834-3832). Free.

THE MUSEUM OF TELEVISON AND RADIO—Television adaptations of classic children's books; for ages 2–8. **Weekend Screenings: Corduroy.** 9/28, 29 at 1; museum admission. 25 W. 52nd St. (621-6600). Hours: Tue.–Sun. noon–6; Thurs. until 8. $3; adults $5.

SOUTH STREET SEAPORT MUSEUM—Harbor Views. Make a panoramic view of the harbor; for ages 6–12. 9/29 at 2. (669-9416). Reserve. Exhibit: **Something Fishy**—An underwater environment of painted murals, sculpted rocks, reefs, and fish. Follow the path that fish take from the sea to our dinner plates. Children's Center, 165 John St.; tickets at Visitors' Center on Fulton St. or the Pier 16 Ticketbooth (669-9400). Hours: Daily 10 a.m.–5. $3; adults $6.

CHILDREN'S MUSEUM OF MANHATTAN—Stories From Four Directions. Learn about Native American traditions through stories, song, and dance, with Joe Cross, a Caddo Indian, and Donna Coutea, a Sauk and Fox Indian; for ages 4 and up. 9/29 at 1 and 3. **What's Your Opinion?** Answer the question of the day on videotape at the museum's Media Center and later, help edit the tape; for ages 8 and up. 9/29 from 1:45–3:45. Additional $1 for workshops. Exhibit: **Discover Dinosaurs**–Children can uncover dinosaur fossils from a dig table and see a 34-foot robotic Apatosaurus model that moves and makes sounds. Tisch Building, 212 W. 83rd St. bet. Broadway and Amsterdam Ave. (721-1234). Hours: Sat. and Sun. 10 a.m.–5; Mon–Fri. 1–5; closed Tues.; Thurs. after 3 free to public-school students with identification; $4.

CHILDREN'S MUSEUM OF THE ARTS—(Closed until 10/1, when it moves around the corner to 75 Prince St. bet. Broadway and Crosby St.) Featuring an international children's art gallery, Egyptian Temple environment, reading corner, colored movement ball area, preschool climbing structure, and art studio. Designed for children ages 2–12 and their parents. (941-9198). Hours: Mon.–Fri. 10 a.m.–6; Sat. and Sun. 11 a.m.–5. $3; under two and over 65, free.

AMERICAN MUSEUM OF NATURAL HISTORY—Naturemax Theater, with its four-story-high movie screen, is featuring two films, recommended for ages 5 and up: **Beavers**, which explores the life and habits of nature's great architects, and **Grand Canyon**, a topsy-turvy ride down the Colorado River that captures the scale and vistas of this natural phenomenon. "Beavers" is shown daily at 10:30 a.m., 11:30 a.m., 1:30, 3:30, and 4:30. "Grand Canyon" is shown daily at 12:30 and 2:30. A double feature is shown on Fri. and Sat. at 6 and 7:30. Central Park West at 79th St. (769-5650). $2.50; adults $5; double feature $3.50; adults $7.

AMERICAN CRAFT MUSEUM—Making a Wright Impression. A 1902 hand-operated printing press is used to show Frank Lloyd Wright's techniques in graphic design. Museum admission. 9/28 at 11 a.m. 40 W. 53rd St. (956-3535, education dept.)

INFOQUEST CENTER—A hands-on environment with holograms, satellites, fiber-optics, and robotics to help the curious of all ages discover how these devices and others aid us in retrieving, storing, and managing data. Meet Gor-don the talking robot, program a rock video, find out if you can recognize your own voice, and piece together your face after a video screen scrambles it. AT&T, at 56th St. and Madison Ave. (605-5555; for groups, 605-5140); open 10 a.m.–6 daily except Mon. and holidays; Tue. to 9. Free.

BOOKS

ZOE'S TOWER, by Paul and Emma Rogers; illustrated by Robin Bell Corfield. Preschool. Simon & Schuster, $13.95.

GRUMMIT'S DAY, by Paul Cline; illustrated by Patricia Graham Rogers and Paul Cline. Preschool–Grade 1. Green Tiger Press, $12.95.

QUESTIONS AND ANSWERS ABOUT ANIMAL TALK, by Anita Ganeri; illustrated by Kate Taylor. Preschool–Grade 2. Barron's, $6.95.

OOM RAZOOM, by Diane Wolkstein; illustrated by Dennis McDermott. Grades 1–3. Morrow Junior Books, $14.95.

COMPILED BY BERNICE KANNER

VIDEOS

BUGS BUNNY'S HOWL-OWEEN. Release date 9/25. Warner Brothers, $12.95.

THE NUTCRACKER PRINCE. Release date 9/25. Warner Brothers, $19.99.

THE ADDAMS FAMILY. Release date 10/1. World Vision, 6 volumes, $9.95 each.

NIGHTLIFE
DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). 9/25: John McDonough Quintet. 9/26: Ellen Kayte. 9/27: Michael Hashim. 9/28: The LaLe Nenodoric Group. 9/29: Full Moon. 9/30: Jam session with Ron Petrides. **AE, CB, DC.**

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. 9/25, 26: Mike Clark Trio. 9/27, 28: Mark Murphy and His Trio. 9/29: Nancy Kelly and Her Trio. 9/30: Fran McGuire and Her Trio. 10/1: Kysia Bostic and Her Trio. Sets Sun.–Thu. at 9 and 11, Fri.–Sat. at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

***THE BITTER END*—149 Bleecker St.** (673-7030). 10/1 at 9:30: Annie O'Shea. **No credit cards.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 9/29: Tony Bennett with the Ralph Sharon Trio. 10/1–6: Cleo Laine and John Dankworth. Shows Tue.–Sun. at 9 and 11:30, Mon. at 9, 11, and 1 a.m. Every Tue.–Sat. following the last set until 4 a.m.: "After Hours with Ted Curson and Friends." **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 9/25: Crash Test Dummies; Merchants of Venus. 9/26, 27: Allan Holdsworth. 9/28: Laura Nyro. 9/29: Holly Near. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 9/28: Pianist Kirk Lightsey with Kevin Eubanks on guitar and Rufus Reid on bass. 9/29: Craig Handy with Kenny Barron and David Williams. 9/30–10/5: Jesse Davis Quartet. **AE, CB, DC, MC, V.**

CBGB—315 Bowery (982-4052). Rock club. 9/25: Dreamworld. 9/26: Outcrowd; Molotov Cocktail. 9/27: Rock The Vote. 9/28: Sea Monkeys; Storm Window. **No credit cards.**

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant. Through 9/29: Charles McPherson and the Clifford Jordan Quintet. 9/30: Clifford Jordan's Big Band. 10/1–6: Jerry Gonzalez and the Fort Apache Band. **AE, CB, DC, MC, V.**

DELTA 88—332 Eighth Ave., bet. 25th–26th Sts. (924-3499). 9/25: Black Rock Coalition featuring Dadahdoodahda and special guest Faith. 9/26: Loup Garou. 9/27: Terry Garland with Mark Wenner. 9/28: Stylie. 9/29: Mighty Sons of Glory. 9/30: Chris Carter Band. **AE, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 9/27: Scottish Music from Cape Breton Island, Canada featuring Jerry Holland, Dave MacIsaac and Hilda Chiasson. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 9/29: Cassandra Wilson with Kevin Bruce Harris, James Weidman, and Mark Johnson. 9/30: Les Paul Trio. 10/1–6: Bobby Watson and Victor Lewis Horizon. Shows Sun.–Thu. at 8 and 10, Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 9/25: Hal Schaefer. 9/26–28: Hal Schaefer Duo. 9/29: Dave Berkman Duo. 9/30: Rahn Burton. **AE, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4–7. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., alternating with song-stylist Grenoldo Frazier. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 9/25: Nancy Marano with Eddie Monteiro. 9/26: Peter Leitch Trio. 9/27: Andy Laverne Trio. 9/28: Roy Meriwether Trio. 9/29: Groovealaya. 9/30: Dick Hyman. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.– Sat. from 9:45. 9/25–28: Pianist Jeff Keezer with Dwayne Burndt on bass. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 9/25: Big Combo Series. 9/26, 27: Paul Motian's Electric Bebop. 9/28: *Microscopic Septet.* 9/29: New and Used; Solores. 9/30: Jack; Kitty Brazelton. 10/1: Nora York; Kevin Bruce Harris and Militia. **AE, MC, V.**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 9/25: Johnny Allen. 9/26: Magic Slim and the Teardrops. 9/27, 28: Joe Leone's Chop Shop. 9/29: Blues Jam with the Popa Chubby Band. 9/30: The Eastside Blues Band. 10/1: The Full House Blues Band. Shows nightly from 9, except Sun. at 8:30. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 10/6: Mel Torme: *The World of Mel Torme with Words and Music.* Shows Tue.–Thu. at 9:15, Fri.–Sat. at 8:45 and 11:15, Sun. at 7:30. Woody Allen holds forth most Mondays. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: John Twomey's Band followed by The Michael Bergman Orchestra. Thu.: Stan Rubin Big Band. Fri.: Lou Anderson Big Band followed by Vince Giordano and the Nighthawks Big Band. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars. Mon.: Howie Wyeth Ragtime Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 9/25: Maggies Farm - A Dylan Tribute. 9/26: The Nerds. 9/27: Tao Jones; Gary Silver Band. 9/28: Johnny Rev and the Jones; Mazarin. 9/29: Peter May and Mayhem; Full House. 9/30: Melissa Murray; Four Sticks - A Led Zeppelin Tribute. **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Jazz singer-pianist Ken Brauner plays every Tue.–Fri. from 5–9. Janice Friedman's Jazz Trio, Tue. and Wed. from 9:30–1:30 a.m. The Ken Brauner Trio play Thu.–Fri. 9:30–1:30 a.m. Sat.–Mon. guest artists from 7–11. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 9/25: Average White Band. 9/26: Pato Banton. 9/27: Tabou Combo Super Stars. 9/28: Hot Soukous Dance Loketo. 9/30: Jerry Rivera. **AE, CB, DC, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 9/29: Don Grolnick Quintet featuring Joe Lovano, Randy Brecker, Peter Washington, and Bill Stewart. 9/30: The Music of Gil Evans played by the Monday Night Orchestra. 10/1–6: Oliver Jones and Ed Thigpen with Rufus Reid. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 9/27, 28: Pieces Of A Dream. Every Sun. and Wed. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. **AE, DC, MC, V.**

TIME CAFE—380 Lafayette St., at Great Jones St. (533-7000). **Downstairs:** Every Thu., The Mingus Big Band. Sets at 9 and 11. **No credit cards.**

TRAMPS—45 W. 21st St. (727-7788). 9/27, 28: Chuck Brown and The Soul Searchers with P-Funk Horns. **AE, MC, V.**

TRUE BLUE—1286 First Ave., at 69th St. (734-2862). Chinese and American restaurant with a 50's look. 9/25:The Flying Monkees. 9/26: Marc Berger; Worlds Apart; The After Midnight Rock Jam. 9/27: Matt Smith Band. 9/28: The Rockets. 9/29: The Great Red Shark. 9/30: Joey George; Greenhouse, Angel Face. 10/1: The Rockets with Taryn Hunter. Music nightly from 10. **AE, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 9/27 at 7:30 and 8:45: Stan Edwards with *Dick Haymes, A Belated Birthday Tribute.* 9/30: "Salsa Meets Jazz" with Orquesta De La Luz, Los Hermanos Moreno. **Club Tania Maria:** Through 9/29: Tania Maria. Shows Tue.–Sun. at 9:30 and 11:30. **Terrace:** Through 9/29: Pianist Junior Mance with Marty Rivera on bass. Every Mon.: Raphie D'Lugoff Trio, and Sat.–Sun. Singer Lodi Carr. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 9/29: Johnny Griffin Quartet featuring Michael Weiss, Dennis Irwin, and Kenny Washington. 9/30: The Vanguard Jazz Orchestra. 10/1–6: Vincent Herring Quintet. **No credit cards.**

VISIONS—125 Macdougal St. (673-5576). 9/25, 26: Fred Hersch Quintet. 9/27, 28: Charles Blenzig Quartet. 9/29: Bruce Williamson Group. 9/30: Jam session with Eddie Henderson. 10/1: Ed Kelly. Shows at 9 and 11, with late shows Fri. and Sat. at 1 a.m. **AE, MC.**

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 9/25: Scofflaws; Bigger Thomas. 9/26: Warren Haynes and friends. 9/27: Bop (Harvey); 3rd Estate. 9/28: Joan Osborne; God Street Wine. 9/29: Willard Moan. 9/30: Skinner Box; Bankie Banx. 10/1: Zen Tricksters. **AE, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. from 8. Through 9/28: Guitarist Tal Farlow with Gary Mazzaroppi on bass. 9/30–10/5: Pianist Pete Malinverni with Dennis Irwin on bass and Vernel Fournier on drums. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 9/25: Root Boy Slim and Rick Parker. 9/26: Leslie West and Danny Tone. 9/27, 28: Screamin' Jay Hawkins. **AE, CB, DC, MC, V**

TEXAS—10 E. 16th St. (255-8880). Bar/restaurant featuring "A Little Country in the City" series. 9/28: The Alger Mitchell Band. Sets from 9–midnight. **AE, MC, V.**

COMEDY/MAGIC

BOSTON COMEDY CLUB—82 W. 3rd St., bet. Thompson and Sullivan Sts. (477-1000). Boston's best comedians perform nightly. Through 9/28: Brian McFadden, Ray Romano, and Eddie Brill. 9/29, 30: Open Mike with Helen Keaney. 10/1–5: John Ridley, Mark Wilde, Red Johnny and the Round Guy. Shows Sun.–Thu. at 9, Fri. at 9:30 and 11:30, Sat. at 10 and midnight. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Featuring favorites from "The Tonight Show," "Late Night with David Letterman," and "The Arsenio Hall Show." Shows

SOLUTIONS TO LAST WEEK'S PUZZLES

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our town an even nicer place
to call HOME!

SHARING IS CARING

NIGHTLIFE

Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 8, 10:15, and 12:30 a.m. **AE.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 9/29: Eddie Feldman, Dave Hawthorne, Tom Whitely, Scott Bruce, Bob Golub, Danny Curtis, Al Romero, and Mike Eagan. 9/30–10/6: The Most Brothers, Jim Mendrinos, Mike Eagan, and others. Sun.–Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Joe Mulligan, Mike King and Jerry Diner, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat.from 5:30–7:30: Pianist Johnny Andrews. Every Fri. and Sat., two shows, first show at 9:30, featuring Mel Martin and Ellen Kaye. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. 9/25: Comedy/magicians Mark Mitton, Ray Fisher and pianist Rich Sanders. 9/26: Magicians Eric DeCamps and Margaret Steele. 9/27, 28: Comedy/magician Rich Marotta, comedian Richard Chalfin, and pianist Rich Sanders. 10/1: Showcase. Shows Tue.–Thu. at 9, Fri.– Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 9/29: Joey Kola, Al Lubel, First Amendment, and Jon Manfrelotti. 10/1–6: Eddie Brill, Al Lubel, Jon Stewart and Dennis Leary. Sun.–Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

CAFE SOCIETY—915 Broadway at 21st St. (529-8282) Dine and dance every Mon.–Tue. from 8–midnight to Stan Bronstein and the Swing Fever Orchestra. Wed.: Jazz and blues. Thu. 9–11: "Cafe La Cage" featuring celebrity impersonators. Fri.–Sat. live D.J. at 11. **AE, DC, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to Mike Cossi and his music, Mon.–Thu. 7:30–midnight, Fri.–Sat. till 2 a.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. **AE, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Through 10/12, Tue.–Thu. at 9, Fri.–Sat. at 9 and 11:15: Rainie Cole returns with *Always, Patsy Cline.* **AE, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 9/25: Naz Edwards; Tracy Venner and Gary Anderson. 9/26: Janet Rubinstein; Teressa Esposito and Judy Goddess. 9/27: Joey and Lee; Laura Teller. 9/28: Steven Rosenfield's Best of Stand-up Comedy Experience. 9/29: Leigh A. Shirkey with John Wallowitch. 9/30: Marcy Heisler; Bobby Pearce as Beverly Hills. Shows at 8 and 10. **No credit cards.**

DUPLEX—61 Christopher St. (255-5438). Cabaret piano bar. 9/25: Marieann Meringolo and Jane Stroll; Margret Avery; Stand-Up Comedy. 9/26: Four On The Floor; Barbara Bock. 9/27: Marieann Meringolo; Peppy Greene. 9/28: Adem Thyne; Baus & Troche. 9/29: Private Parts; Apple Tarts. 9/30: *The Remarkable Ruth Fields,* musical; Stars of Tomorrow Semi-Finalists. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 9/25: Barbara Sutter; Elaine Kessler. 9/26: Baby Jane Dexter; David and Maryanne. 9/27: Baby Jane Dexter; Charles Cermele. 9/28: Baby Jane Dexter; Annie Hughes. 9/29: Anne Tofflemire; Gary Wright. 9/30: Linda Langford; Joel Silberman. 10/1: Maureen Kelly Stewart. **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438). 9/25: Steve Andryszewski. 9/27: Jeff Ide; Dangerous Duets with Jeff Loeffelholz and Michael Tidd. 9/28: Leslie Nuchow; Clinton Leupp. 9/29: Elisa Decarlo in *I Was Born To Suffer.* **No credit cards.**

JUDYS—49 W. 44th St. (764-8930). Restaurant-cabaret. 9/25: Courtenay Day with pianist Bob Egan. 9/27: Gary Wright with pianist Christopher Denny. 9/28: Dennis Holly with pianist Michael Rice. 9/30: Stevie Holland with the Neil Wolfe Trio. **AE, CB, DC, MC, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (751-5111). Through 12/31, Tue.–Sat. from 9–1 a.m.: Singer-pianist Chris Barrett returns with a celebration of the Cole Porter era. **AE, CB, DC, MC, V.**

THE NILE—327 W. 44th St. (262-1111). Ancient Egyptian style nightclub featuring singers, bellydancers, whirling dervish, and musicians in "Harem Holiday". Shows nightly at 9:30 followed by continuous entertainment from 10:30–4 a.m. **AE, CB, DC, MC, V.**

THE RAINBOW ROOM—65th Floor, GE Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.–Thu. 7:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5–midnight. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 9/28: Singer Julie Wilson. 10/1–26: Singer-songwriter Lesley Gore. Shows Tue.–Sat. at 9 and 11. **AE.**

RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). **Cabaret:** 9/29: Marcia Lewis. **AE, CB, DC, MC, V.**

STEVE McGRAW'S—158 W. 72nd St. (595-7400) Cabaret theatre supper club. *Forever Plaid,* Tue.–Fri.at 8, Sat. 7:30 and 10:30, Sun. 3 and 7:30... *The Bad and the Horrible,* teens, tramps and truckers romp through B-movie badness, every Mon. at 8 and Wed. at 10:30. **AE, DC, MC, V.**

THE TOWNHOUSE—206 E. 58th St. (826-6241). Supper club. Every Fri. and Sat. from 10:30: *Midtown Madness,* hosted by Ellen Kaye featuring KT Sullivan, Cleve Douglass, Alfonso Vilallonga and pianist Jed Distler. **AE, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room:** Through 10/19: Susannah McCorkle with *Autumn in New York: A Celebration of the Great Singers and Songs of Manhattan.* Shows Tue.–Thu. at 9:30, Fri.–Sat. at 9:30 and 11:30. **Lobby:** Singer-pianist Buck Buchholz plays the music of Berlin, Porter, Kern and Gershwin every Wed.–Sat. from 5–8, Sun. 5–10. **AE, CB, DC, MC, V.**

BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300). **Top of the Tower:** Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Robert Mosci plays every Tue.–Thu. from 9–1 a.m., Fri.–Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Cafe Carlyle:** Through 9/28, Tue.–Sat. at 9:30 and 11:30: Singer Barbara Cook with Wally Harper. 10/1–26: Singer-actress Karen Akers with *Unchained Melodies.* **Bemelmans Bar:** Through 9/28: Jazz singer-pianist Ronny Whyte, Tue.–Sat. from 9:30. 10/1–12/31: Jazz-pianist-singer Barbara Carroll. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). **The Drake Bar:** Singer-songwriter-pianist Jimmy Roberts plays Porter and Gershwin songs plus favorite Broadway show tunes every Tue.– Sat. from 8–midnight. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—119 W. 56th St. (245-5000). **Le Bar Montparnasse:** Jazz-pianist Buddy Montgomery and friends, Tue.– Sat. 9–1 a.m. **AE, CB, DC, MC, V.**

PIANO ROOMS

BRUNO—240 E. 58th St. (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nye every Tue.–Fri. from 9–1 a.m., Sat. 10–2 a.m. **AE, MC, V.**

DIVA—306 E. 81st St. (650-1928). An intimate new room in a brownstone with singer-pianist Charles De Forest every Mon.–Sat. from 8–12:30 a.m. **MC, V.**

PARADIS BARCELONA—145 E. 50th St. (754-3333). Catalan-Mediterranean restaurant with pianist Raphael Tomas every Tue.–Sat. from 6:30–11. **AE, CB, DC, MC, V,**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Bob Shephard performs, Thu.–Fri. from 6–11. **AE, CB, DC, MC, V.**

RADIO
HIGHLIGHTS

COMPILED BY GIA KOURLAS

WFUV — 90.7 FM
WNCN — 104.3 FM
WNYC — 93.9 FM
WQXR — 96.3 FM; 1560 AM

Wed., Sept. 25

2:00/WNCN— C. Stamitz: Cto. for Flute in G, Op.29; **Beethoven:** Violin Sonata No. 2 in A, Op. 12.

WNYC—The Chamber Music Society of Lincoln Center. **Mozart:** Piano Trio in C; **Beethoven:** Septet.

WQXR—Chopin: Waltzes, Nos. 14–16.

3:00/WNCN— Tchaikovsky: *1812,* Ov., Op. 49; **Bach:** Violin Sonata No. 6 in G.

WQXR—Beethoven: *King Stephen,* Ov.

4:00/WNCN— Gershwin: "I Got Rhythm," Variations; **Vivaldi:** Cto. for Flute in g; **C.P.E. Bach:** Sym. No. 2 in B-Flat.

WQXR—Wieniawski: Scherzo, "Tarantella."

5:00/WNCN—Verdi: *Aida,* Grand March; **Mozart:** Rondo for Piano and Orch. in A; **Vivaldi:** Cto. for Strings in e.

WQXR—Delius: *Florida,* Suite, "By the River."

6:00/WNCN—Chabrier: *Gwendoline,* Ov.; **Handel:** *Solomon,* "Arrival of the Queen of Sheba."

7:00/WNCN— Prokofiev: *Love for Three Oranges,* Suite, Op. 33; **Massenet:** *Manon,* Act II, Scene I.

WQXR—Mozart: Sym. No. 36 in C, "Linz."

8:00/WNCN—WNET Simulcast: "Live From Lincoln Center." **Mozart:** *The Marriage of Figaro.*

Thu., Sept. 26

2:00/WNCN—Volger: Sinfonia, "La Scala"; **Schubert:** Rondo for Violin in A.

WNYC—The St. Louis Symphony Orchestra. **Knussen:** *The Ride to Castle Yonder;* **Walton:** Violin Cto.; **Mussorgsky:** *Pictures at an Exhibition.*

WQXR—Dittrich: Eight Hungarian Dances.

3:00/WNCN— W.F. Bach: Sinfonia in d; **Mozart:** Violin Sonata No. 24 in F; **Ponchielli:** *La Gioconda,* "Dance of the Hours."

WQXR—Weber: *The Ruler of the Spirits,* Ov.

4:00/WNCN—Handel: *Water Music,* Suite No. 3 in G; **C.P.E. Bach:** Sym. No. 6 in E.

WQXR—Dvorák: "Slavonic" Dance No. 9, Op. 72.

5:00/WNCN— J.F. Fasch: Sinfonia for Strings in A; **Glinka:** *Ruslan and Ludmilla,* Ov.

WQXR—C.P.E. Bach: Sym. in E.

6:00/WNCN—Vivaldi: *The Four Seasons,* "Spring," Op. 8; **Muffat:** Cto. Grosso in e, "Delirium Amoris."

7:00/WNCN— Mussorgsky: *The Night on Bald Mountain;* **Mozart:** Cto. for Oboe in C.

8:00/WNCN—J. Haydn: Cto. for Oboe No. 1 in C; **Mozart:** Violin Sonata in E-Flat.

9:00/WNCN— Tchaikovsky: Sym. No. 3 in D, "Polish," Op. 29.

Fri., Sept. 27

2:00/WNCN—Poulenc: *Les Biches;* **Falla:** Four Spanish Pieces.

WNYC—Reger: Piano Cto. in f; **Beethoven:** *Egmont Overture.*

WQXR—Heifetz: *La Capricieuse,* Op. 17.

3:00/WNCN— Rimsky-Korsakov: *Capriccio Espagnol,* Op. 34; **Mozart:** Cto. for Piano No. 1 in F.

WQXR— Rimsky-Korsakov: *The Legend of the Tsar Saltan.*

4:00/WNCN—Suppé: *Poet and Peasant,* Ov.; **Vivaldi:** Cto. for Flute No. 3 in D, "Il Cardellino," Op. 10.

WQXR—Berlioz: *Romeo and Juliet,* Intro.

5:00/WNCN—Nicolai: *Homecoming of the Exile,* Ov.; **Chapi:** *La Revoltosa,* Ov.

WQXR—Brade: Dances.

6:00/WNCN— C.P.E. Bach: Sym. No. 4 in G.

7:00/WNCN—Weber: *Oberon,* Ov.; **Paganini:** Intro. and Theme with Variations.

WQXR—Mendelssohn: Sym. No. 1 in c.

8:00/WNCN—Marsh: Sym. No. 6 in D; **J. Haydn:** Cto. for Piano No. 9 in G.

9:00/WNCN—Mozart: Sym. No. 41 in C, "Jupiter."

WQXR—Dvorák: Cello Cto. in b; **Hummel:** Grand Serenade No. 2, Op. 66; **Ippolitov-Ivanov:** *Caucasian Sketches,* Ov.

Sat., Sept. 28

10:00 a.m./WNCN— Chopin: Piano Sonata No. 1 in c, Op. 4.

11:00 a.m./WNCN— Grieg: *Peer Gynt,* Suite No. 1, Op. 46; **Mozart:** Flute Qt. No. 3 in C.

12:00/WNCN— Tchaikovsky: *Romeo and Juliet,* Fantasy Ov.; **Rameau:** Cto. Grosso No. 6.

1:00/WNCN— Offenbach: *Gaite Parisienne.*

1:30/WQXR—Saturday Afternoon at the Opera. **Flotow:** *Martha.* Cast: Rothenberg, Fassbaender, Gedda, Prey; conductor: Heger.

2:00/WNCN— J.F. Schubert: Cto. for Clarinet and Bassoon in E-Flat; **Schumann:** Violin Sonata No. 1 in a, Op. 105.

WNYC—Bloch: Cto. Grosso No. 1; **Ravel:** Intro. and Allegro; **Timpani:** Cto. for Seven Winds.

3:00/WNCN—Liszt: "Hungarian" Rhapsody for Orch. No. 2 in d; **Paisiello:** Cto. for Harp in A.

4:00/WNCN—Wiren: Serenade for Strings, Op. 11; **J. Haydn:** Cto. for Horn No. 2 in D.

5:00/WNCN— C.P.E. Bach: Trio Sonata in a; **Beethoven:** Variations in D.

WQXR—Shostakovich: Qt. No. 7 in F, Op. 108; **Mozart:** Viola Qnt. No. 4 in g; **Ginastera:** Qt. No. 1, Op. 20.

6:00/WNCN— J. Pachelbel: Canon in D; **Beriot:** Cto. for Violin No. 9 in a, Op. 104.

7:00/WNCN—Tartini: Cto. for Violin in a.

8:00/WNCN—J. Haydn: Cto. for Piano No. 2 in D; **Schubert:** Symphonic Fragments in D.

WQXR—The Cleveland Orchestra. **Ravel:** *Alborada del Gracioso; La Valse;* **Franck:** Sym. in d. Conductor: Ling.

9:00/WNCN—Grofe: *Grand Canyon,* Suite.

Sun., Sept. 29

10:00 a.m./WNCN— Bach: Cto. for Violin No. 2 in E; **J. Haydn:** Cassation for Lute and Strings No. 1 in B-Flat.

WQXR—Mozart: Qnt. in A for Clarinet and Strings; **Cherubini:** Sinfonia in D; **Grieg:** *In Autumn;* **Dorati:** *Der Rosenkavalier,* Suite.

11:00 a.m./WNCN— R. Strauss: *Don Juan,* Op. 20; **C.P.E. Bach:** Violin Sonata in c.

12:00/WNCN—Liszt: Cto. for Piano No. 1 in E-Flat; **J. Haydn:** String Qt. No. 3 in G, Op. 9.

1:00/WNCN—The Chicago Symphony Orchestra. **Prokofiev:** Cto. for Violin No. 2 in g, Op. 63; **Beethoven:** Sym. No. 3 in E-Flat, "Eroica," Op. 55.

WNYC—Beethoven: String Qt. in E-Flat, Op. 74; **Chopin:** Double Cto. for Violin, Cello, and Gamelan.

WQXR—Sibelius: *Rakastava,* Suite; **Mozart:** Piano Sonata No. 1 in C.

2:00/WQXR—Danzi: Wind Qnt. in g; **Glazunov:** Violin Cto. in a.

3:00/WNCN—Bruch: Cto. for Violin No. 1 in g, Op. 26; **Reinecke:** Flute Sonata in E, "Undine," Op. 167.

WQXR—Bizet: *Carmen,* Suite No. 2; **Dohnànyi:** Piano Qnt. No. 1 in c, Op. 1.

4:00/WNCN—Barber: Cello Sonata, Op. 6; **J. Stamitz:** Cto. for Trumpet in D; **Suppé:** *Light Cavalry,* Ov.

WQXR—Liszt: *Les Preludes.*

5:00/WNCN—Vivaldi: Cto. for Flute No. 6 in G, Op. 10; **Mozart:** Violin Sonata No. 20 in C.

6:00/WNCN—Poulenc: Sextet for Piano and Winds; **Boccherini:** Cto. for Cello in D.

7:00/WNCN—Mozart: Cto. for Horn No. 4 in E-Flat; **J.B. Vanhal:** Oboe Qt. in F, Op. 7.

8:00/WQXR—"Sunday Night Opera House." **Donizetti:** *Mary Stuart.* Cast: Baker, Plowright, Rendall; conductor: Mackerras.

9:00/WNCN—Handel: *Water Music,* Suite No. 1 in F; **Beriot:** Cto. for Violin No. 8 in D, Op. 99.

Mon., Sept. 30

2:00/WNCN— Hummel: Cto. for Trumpet in E-Flat; **Danzi:** Wind Qnt. in F, Op. 68.

WQXR—Brade: English Dance.

3:00/WNCN—Vivaldi: *The Four Seasons,* "Winter," Op. 8; **Bach:** Trio Sonata No. 5 in C.

WQXR—Mozart: Rondo in B-Flat.

4:00/WNCN— Tchaikovsky: Sym. No. 4 in f, Op. 36; **Albinoni:** Cto. for Panpipes in G, Op. 9.

WQXR—Pergolesi: Concertino No. 4 in f.

5:00/WNCN—Molter: Cto. for Trumpet No. 1 in D; **Damare:** *The Whirlwind,* Op. 212.

WQXR—Chabrier: *Gwendoline,* Ov.

6:00/WNCN—Vivaldi: Chamber Cto. in g; **Offenbach:** Ov. to a Grand Orch.

7:00/WNCN—Stanford: "Irish" Rhapsody No. 5; **Graun:** Cto. for Viola da Gamba in D.

WQXR— Rachmaninoff: Piano Cto. No. 2 in c.

8:00/WNCN—J. Haydn: Sinfonia Concertante in B-Flat; **Beethoven:** Violin Sonata No. 5 in F, "Spring," Op. 24.

9:00/WNCN—Schubert: Sym. No. 9 in C, "The Great."

WQXR—The Boston Symphony Orchestra. **Berlioz:** *L'Enfance du Christ.* Cast: McCollum, Kopleff, Uppman, Gramm, Meaders; conductors: Forbes, Munch.

Tue., Oct. 1

2:00/WNCN—Bizet: *Carmen,* Suite No. 1; **Britten:** Simple Sym., Op. 4.

WNYC—The Los Angeles Philharmonic. **Harris:** Sym. No. 3; **Stravinsky:** Sym. in Three Movements; **Berlioz:** *The Damnation of Faust,* Excerpts; **Debussy:** Nocturnes.

WQXR—Chopin: Scherzo No. 3 in c-sharp, Op. 39.

3:00/WNCN— J. F. Fasch: Cto. for Triple Ensemble in D; **Gounod:** *Faust,* Ballet Music; **Elgar:** March No. 2 in a, "Pomp and Circumstance," Op. 39.

WQXR—Ravel: *Miroirs,* "Alborada del Gracioso."

4:00/WNCN—Weber: Concertino for Clarinet in E-Flat, Op. 26; **Walton:** *Portsmouth Point,* Ov.

WQXR—Pachelbel: Suite in G.

5:00/WNCN—Copland: *El Salon Mexico;* **Vivaldi:** Cto. for Bassoon in d; **Schubert:** Ov. in D.

WQXR—Suppé: *Vienna Jubilation,* Ov.

6:00/WNCN—Mozart: *Sleigh Ride;* **F. Couperin:** Trio Sonata in B-Flat, "La Steinquerque."

7:00/WNCN—Schubert: String Trio in B-Flat; **C.P.E. Bach:** Cto. for Harpsichord and Fortepiano in E-Flat.

WQXR—Beethoven: Sym. No. 4 in B-Flat.

8:00/WFUV—"A Box at the Opera." **D'Albert:** *Tiefland.*

WNCN—J. Haydn: Sym. No. 81 in G.

WNYC—Handel: Flute Sonata in e.

9:00/WNCN— Mendelssohn: Sym. No. 4 in A, "Italian," Op. 90.

TELEVISION HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

2 WCBS
4 WNBC
5 WNYW
7 WABC
9 WWOR
11 WPIX
13 WNET
21 WLIW
31 WNYC
49 WEDW
50 WNJM
55 WLIG
AMC American Movie Classics
A-E Arts & Entertainment
BET Black Entertainment Television
BRV Bravo
MAX Cinemax
CUNY City University Television
TDC The Discovery Channel
DIS The Disney Channel
ESPN ESPN
FAM The Family Channel
HBO Home Box Office
TLC The Learning Channel
LIFE Lifetime
MSG Madison Square Garden Network
TMC The Movie Channel
MTV Music Television
NICK Nickelodeon
SHO Showtime
SC Sportschannel
TBS Turner Broadcasting System
TNT Turner Network Television
USA USA Network
VH1 VH1

WED., SEPT. 25

8:00 p.m.
5 The Maltese Falcon (1941). John Huston's first film, the private-eye movie that began a whole trend and that almost everybody, it seems, knows and loves. Humphrey Bogart, Mary Astor, Peter Lorre, and Sydney Greenstreet are all glorious. (2 hrs.)

13 49 Live From Lincoln Center—"New York City Opera: Le Nozze Di Figaro." Mozart's opera, as part of the Bicentennial celebration, conducted by Scott Bergeson, with principal roles sung by Elizabeth Hynes, Maureen O'Flynn, Kathryn Gamberoni, Dean Paterson, and William Stone. In Italian, with English subtitles; simulcast on WNCN-FM. (3 hrs. 45 min.) Also shown Friday at **12:30 a.m.** on **21** and Saturday at **3:00 p.m.** on **13**.

11 Hanoi Hilton (1987). Writer-director Lionel Chetwynd's rather dogged celebration of downed American fliers held by the Vietnamese. Michael Moriarty stars as a heroic Navy flier adjusting to long-term imprisonment. (2 hrs.)

9:00
9 The Jackie Mason Show. The comedian regales a studio audience with his peculiar takes on such disparate topics as Pee-wee Herman, the Soviet Union, and Willie Smith. (1 hr.)

A-E First Flights. Former astronaut—and first man on the moon—Neil Armstrong is the host of this new half-hour program that traces the history of modern aviation, including re-creations of space flights.

USA White Lie. A new TV drama about a New York mayoral press secretary (Gregory Hines) and a southern doctor (Annette O'Toole) working together to rightfully punish the men who murdered the former's father, some 30 years earlier. (2 hrs.) Also shown Sunday at **7:00 p.m.**

10:00
2 48 Hours—"Clues." A look at high-tech crime-solving, a world populated by forensic pathologists, fingerprint experts, and gene specialists. (1 hr.)

50 The Man From Oliver Street. This profile of infamous politician Alfred E. Smith includes backstage peeks at Tammany Hall and explores Smith's relationship with Boss Tweed, Jimmy Walker, F.D.R., and others. (1 hr.)

10:30
7 Good & Evil. Maybe Teri Garr will ditch the underwear ads now that she's got this new sitcom, in which she plays the evil sister who's angling for Mom's cosmetics empire. With Margaret Whitton. (30 min.)

10:50
TBS The Great Escape (1963). A big, brash suspense story with James Garner, Steve McQueen, Richard Attenborough, and others playing Allied POWs who hatch a plan to break out of an imposing German prison camp. (3 hrs. 30 min.)

11:45
13 The Mikado (1939). Kenny Baker, John Barclay, and Jean Colin star in director Victor Schertzinger's very nice version of the Gilbert and Sullivan operetta. (1 hr. 30 min.)

THU., SEPT. 26

6:00 p.m.
MAX Sweet Smell of Success (1957). Alexander Mackendrick's marvelously atmospheric production captures the era when Times Square was the center of the city and a table at "21" was the most powerful spot in town. With legendary performances by Tony Curtis as a blackmailing press agent and Burt Lancaster as a power-mad columnist (based on Walter Winchell). (2 hrs.)

7:30
9 The **New York Mets** play the **Pittsburgh Pirates** in a game that, back in April, looked like it would mean something. The **Philadelphia Phillies** are in town Friday at **7:30 p.m.** and Sunday at **1:30 p.m.**

8:00
7 Pros and Cons. *Gabriel's Fire* is no longer, but Gabriel Bird is, as played by James Earl Jones. He teams with Richard Crenna in this new "drama with a light touch" about a pair of mismatched private eyes. (1 hr.)

11 M*A*S*H (1970). Robert Altman's deliciously sardonic black comedy that spawned the revered TV series about life in a mobile army surgical hospital during the Korean War. Donald Sutherland, as the whistling Hawkeye, is priceless; with Elliott Gould, Sally Kellerman, Tom Skerritt, Robert Duvall, and, as Radar, Gary Burghoff. (2 hrs.) Also shown Sunday at **2:00 p.m.**

13 If I Were a Rich Man: The Life of Jan Peerce. Isaac Stern is the host of this profile of Toscanini's favorite tenor. Included are clips from Peerce's Broadway debut (as Tevye in *Fiddler on the Roof*), concert footage, and an interview with Edward R. Murrow. (1 hr.)

49 Music in Early Childhood. Parents and teachers talk about the effectiveness of a special music program. (30 min.)

A-E Shark! A one-hour special about the dazzling variety of sharks—250 species—as seen through the eyes of some of the world's leading experts.

9:00
7 FBI: The Untold Stories. The big boys apparently grew jealous of all those other "most wanted" programs, so they're opening up their own files, offering dramatizations of some of the most provocative cases on record. (30 min.)

13 49 Mystery!—"Agatha Christie's Miss Marple: 4:50 From Paddington." Miss Marple has a tough murder to contend with, one that offers no corpse and involves a thoroughly odd family. (2 hrs.) Also shown Sunday at **10:00 p.m.** on **21**.

A-E Brute Force. George C. Scott is the host of this new weekly series about high-tech weaponry, with each episode detailing one particular weapon's history, from its inception to the way it is used today. (1 hr.)

10:00
4 Reasonable Doubts. (Reviewed in this issue.) A new dramatic series—previewing tonight before moving to its regular slot, Fridays at **10:00 p.m.**—starring Marlee Matlin and Mark Harmon as an unlikely team of law enforcers. (1 hr.)

50 From Budapest to Boulder: Takacs String Quartet. A telling tale of both immigration and life as a classical musician, as four Hungarian string players leave their home for America. (1 hr.)

FRI., SEPT. 27

8:00 p.m.
2 Princesses. A new sitcom starring Julie Hagerty, Fran Drescher, and Twiggy Lawson (who will always be plain old Twiggy to us) as three vastly different gals—stereotypes, if you will—who share a rent-free New York penthouse. (30 min.)

4 Real Life With Jane Pauley. A look at how Jim Brown, considered by many to be the best running back that pro football has ever known, now spends his time teaching "life-management skills" to Los Angeles gang members. (30 min.)

A-E The Lost Americans: Wilderness. A BBC series about the Indian Wars, bitter battles between European settlers and American Indians, including the massacre at Wounded Knee. Part 1 of 2. (1 hr.)

9:00
2 Stranger at My Door. A new dramatic thriller about a woman who flees her wealthy, powerful husband—whom she saw commit a murder—and ends up on a farm owned by a man who's on the run himself. With Markie Post, Robert Urich, and Michael Beck. (2 hrs.)

A-E The Men Who Killed Kennedy. The first episode of a new five-part documentary series that refutes the findings of the Warren Commission, intimating that John F. Kennedy's assassination was the product of a conspiracy between U.S. intelligence and military. (1 hr.)

10:00
13 Preston Sturges: The Rise and Fall of an American Dreamer. A profile of one of Hollywood's most cherished directors, an innovator of the first degree. Barbara Stanwyck, Joel McCrea, Billy Wilder, Claudette Colbert, and others remember him. (1 hr.) Also shown at **11:00** on **49**.

11:00
13 New Television—"Son of Sam and Delilah." A video by Charles Atlas mourning the AIDS-related deaths of members of New York's creative community. (30 min.)

MIDNIGHT
7 ABC's In Concert '91. The Commitments, the gang of Irish musicians starring in Alan Parker's hit film of the same name, play their version of American soul at Dublin's Waterfront Cafe on the night the film opens in that city. (1 hr.)

13 The Browning Version. Michael Redgrave is but one standout in this fine movie, starring as a middle-aged schoolteacher who realizes that he's unhappy with his lot in life. With Jean Kent, Wilfrid Hyde-White; directed by Anthony Asquith. (2 hrs.) See Monday at **midnight** for another excellent Asquith/Redgrave pairing.

SAT., SEPT. 28

9:00 a.m.
11 Star Trek Marathon. Ten consecutive one-hour episodes of the original *Star Trek* series, in celebration of its twenty-fifth anniversary, followed by the season premiere of the "Next Generation" series (see page 26), at **7:00 p.m.** But this marathon is only a preface to the *pièce de résistance* (see **8:00 p.m.**). And if all that is not enough, see Sunday at **4:00 p.m.**

NOON
7 A college-football game between a pair of real powerhouses: **Florida State** at **Michigan.**

12:30 p.m.
9 Tarzan. A new, live-action *Tarzan* in which our loinclothed hero (Wolf Larson) takes on decidedly nineties bad guys—animal poachers, strip miners, and drug smugglers. (30 min.)

2:00
4 Ryder Cup Golf. The first day of the two-day biennial golf event pitting a dozen American golfers against a dozen players from Europe. American

golfers hold a far superior record over the years but haven't won this match-play tournament since 1983. Live from Kiawah Island, South Carolina. (4 hrs.) The second round begins Sunday at **11:00 a.m.**

3:00

2 Whichever game CBS goes with today should be fine: either the **San Francisco Giants** at the **Los Angeles Dodgers** or the **Atlanta Braves** at the **Houston Astros.**

7:00

13 **Shoah** (1985). This rebroadcast of Claude Lanzmann's extraordinary work about the Holocaust adds recent interviews with Lanzmann (by Roger Rosenblatt) to the existing film, in which Lanzmann conducts interviews with Jewish death-camp survivors, former Nazis, and Polish witnesses to the catastrophe. In several languages, with English subtitles. Shown in four parts: Parts 1 and 2 tonight (5 hrs.), and Parts 3 and 4 Sunday at **1:30 p.m.**

8:00

2 **Her Alibi** (1989). A successful mystery writer (Tom Selleck) who's having a bit of a slump tries to spice things up by proving the innocence of a beautiful woman accused of murder (Paulina Porizkova). Bruce Beresford directed this mildly engaging comedy. (2 hrs.)

9 **Carrie** (1976). Brian De Palma's movie—from the novel by Stephen King—is one of the best American movies of the seventies. Sissy Spacek stars as the high-school senior who wants to be accepted by her classmates but is devastatingly humiliated, then seeks revenge. (2 hrs.)

11 **Star Trek 25th Anniversary Special.** A two-hour visit with *Star Trek* actors of yesterday and today, as well as a sneak preview of the upcoming film *Star Trek VI.*

BRV **First Cuts—"Two by Scorsese."** The last serving of the series that presents early films by established directors. *The Big Shave* is a six-minute black comedy that Martin Scorsese made while in film school at NYU; *ItalianAmerican* visits with Scorsese's parents, who reveal the family's secret spaghetti-sauce recipe. (1 hr.)

9:00

CUNY **The Strange Love of Martha Ivers** (1946). Barbara Stanwyck at her best, in a deep melodrama about a woman whose marriage is haunted by her criminal past. (2 hrs. 15 min.) Also shown Sunday at **9:00 p.m.**

LIFE **Prisoners of Wedlock.** Farrah Fawcett is the host of this one-hour documentary about domestic violence, which, according to the Surgeon General, is responsible for more injuries to American women than anything else.

10:00

7 **The Commish.** (Reviewed in this issue.) A new series starring Michael Chiklis as a police commissioner who handles things in an unorthodox (gee, the networks love that word) way. With Theresa Saldana as his "devoted" wife. (1 hr.)

HBO **Deadlock.** A new futuristic comedy/adventure starring Rutger Hauer as the jewel thief who escapes from jail and unwittingly leads his ex-partners to the loot. With Mimi Rogers, Joan Chen, and the always nasty James Remar. (1 hr. 45 min.)

11:30

4 **Saturday Night Live.** Ballplayer/all-around idol Michael Jordan is the host of the show's season premiere, with rappers Public Enemy as the musical guests. (1 hr. 30 min.)

SUN., SEPT. 29

11:00 a.m.

4 **Ryder Cup Golf.** The second and final day of play (see Saturday at 2:00 p.m.). (4 hrs. 30 min.)

NOON

SHO **The Pink Panther** (1964). The first and best of the Pink Panther series, with Peter Sellers's *French-accented Inspector* Clouseau mangling the language and tripping over the carpets. Great setting, great supporting cast. Blake Edwards directed. (2 hrs.)

1:00 p.m.

2 The **New York Giants** find themselves in Irving, Texas, to take on the **Dallas Cowboys.**

5 **Gaslight** (1944). George Cukor's romantic melodrama that's become a staple of TV comics ("the *Gaslight* bit") and is still hugely entertaining. A dishy Charles Boyer tries to drive his rich, fragile wife (Ingrid Bergman) crazy in a creamily photographed turn-of-the-century London setting. *With Joseph Cotten and a* teenage minx named Angela Lansbury. (2 hrs.)

1:30

13 **Shoah** (1985). Parts 3 and 4 (see Saturday at 7:00 p.m.). (5 hrs. 30 min.)

VH1 **Bonnie Raitt Live at Montreux.** From the jazz festival in Switzerland, Raitt performs several songs and talks about her lengthy career and her newfound fame. (30 min.) Also shown at **11:30 p.m.**

4:00

4 The **New York Jets** play at home against the **Miami Dolphins.**

11 **Star Trek—The Motion Picture** (1979). This rather dull enlargement of the TV series features fine special effects but is lacking in fantasy, humor, excitement—everything. With William Shatner, Leonard Nimoy, DeForest Kelly, and Persis Khambatta. (3 hrs.)

7:00

13 **Isaac in America: A Journey With Isaac Bashevis Singer.** A profile of the late author, following Singer to his past haunts and on his *daily rounds. Included are* segments in which Singer fields questions after a speech and, with an assistant, translates a story. (1 hr.)

8:00

13 **From the Heart of the World: The Elder Brothers' Warning.** A message from the leaders of a long-isolated ancient civilization in the Colombian jungle, who believe that the earth's balance is being destroyed. (1 hr.) Also shown at **9:00** on **21**.

31 **The Gold Rush** (1925). A sterling Chaplin comedy in which the Little Tramp takes on the Yukon. Utterly mirthful. (2 hrs.)

9:00

2 **Mission of the Shark.** Stacy Keach and Richard Thomas star in this new TV movie based on the tragic misadventure of the U.S.S. *Indianapolis,* which successfully delivered the components of the atomic bomb that would be dropped on Hiroshima, only to be sunk on its return voyage. (2 hrs.)

4 **. . . . And Then She Was Gone.** A new TV movie starring Robert Urich as a successful businessman who, by trying to help out a missing girl, becomes entangled in a dangerous mystery. (2 hrs.)

7 **Keeping Secrets.** Suzanne Somers—most famous as *Three's Company*'s Chrissy—stars as herself, revealing a childhood burdened by an alcoholic father and a dysfunctional family. (2 hrs.)

13 49 **Longtime Companion** (1990). (Reviewed in this issue.) Writer Craig Lucas and director Norman René's movie about gay friends and lovers living and dying through the eighties. Starring Bruce Davison, whose work earned him an Oscar nomination. (2 hrs.)

10:00

5 **The Sunday Comics.** Helping out the several comics on the show is the house band, which tonight will be joined by guitarist Eric Clapton. (1 hr.)

A-E **Late Night With David Letterman.** For the crowd who can't stay up quite so late anymore: An unusual network-cable agreement has landed Letterman's comedy/variety hour here each Sunday night and weeknights at **7:00 p.m.,** with episodes from over the past decade. (1 hr.)

11:30

13 **Independent Focus.** Two films: one about the cultural oddity that is the camcorder, a second about a group of homeless people who set up camp on a Manhattan pier. (55 min.)

MIDNIGHT

21 **Chandler.** A docudrama about author Philip Chandler, portrayed by Robert Stephens. (1 hr. 15 min.)

MON., SEPT. 30

8:00 p.m.

13 **Where in the World Is Carmen Sandiego?** A one-hour prime-time introduction to the new daily series (weekdays at **5:00 p.m.**) based on the computer game that teaches geography by tailing master criminal Carmen and her quixotic cohorts.

NICK **The Dick Van Dyke Show.** Eight consecutive half-hour episodes of the cherished comedy series starring Dick Van Dyke and Mary Tyler Moore as Rob and Laura Petrie. It's been exactly 30 years since the show's network debut; NICK will also be running the show each weeknight at **9:00 p.m.**

TNT **Iran: Days of Crisis.** (Reviewed in this issue.) A new two-part movie about three families whose lives are altered by the Iranian Revolution and hostage crisis. With Tony Goldwyn, Valerie Kaprisky, Alice Krige, George Grizzard. Part 1 (2 hrs.); also shown at **10:00** and **midnight.** Part 2 shown Tuesday at **8:00 p.m., 10:00,** and **midnight.**

9:00

4 **Carolina Skeletons.** A new TV movie starring Lou Gossett Jr. and Bruce Dern in an adaptation of David Stout's 1989 novel. Gossett plays a Marine officer returning to his small South Carolina hometown, trying to clear the name of his brother, who was executed long ago for the murders of two young girls. Dern plays the sheriff whose father was sheriff at the time of the crime. (2 hrs.)

13 49 **The American Experience—"LBJ."** (Reviewed in this issue.) A new biography of the poor Texan who catapulted to the presidency of the United States, riding in on a brave social agenda, riding out on a war he supported but lost control of. Interviews with Lady Bird Johnson, Clark Clifford, Dean Rusk, others; narrated by historian David McCullough. Part 1 of 2 (2 hrs.). Also shown at **11:00** on **21**. Part 2 shown Tuesday at **9:00 p.m.**

10:15

TBS **Repo Man** (1984). Alex Cox's cult classic, starring Emilio Estevez as a punk from Los Angeles who joins with career car repossessor Harry Dean Stanton to seek out a Chevy Malibu, owned by a renegade nuclear scientist, for the $20,000 reward. Including a performance by the L.A. punk group Circle Jerks. (2 hrs.)

11:00

13 **Charlie Rose.** A new public-affairs show with former CBS News anchor Rose as the host. (1 hr.)

MIDNIGHT

13 **The Way to the Stars** (1945). Anthony Asquith's film is generally considered to portray a dead-on view of life during wartime, specifically at a British airfield during World War II. Comedy and drama, and a few things in between. With Michael Redgrave, Rosamund John, Trevor Howard. (2 hrs.)

TUE., OCT. 1

7:00 p.m.

TMC **Postcards From the Edge** (1990). Mike Nichols directed Carrie Fisher's story about a druggie movie star (Meryl Streep) and her efforts to keep off Hollywood's B-list, battling all the while with her alcoholic, has-been-starlet mom Shirley MacLaine. With Gene Hackman, Richard Dreyfuss, Dennis Quaid, and a bunch of others. (2 hrs.)

8:00

4 **Real People Reunion Special.** A one-hour special based on the popular show that ran from 1979–1984, celebrating life's underdogs and eccentrics.

13 49 **Nova—"Sex, Lies, and Toupee Tape."** A look at one of man's most enduring pursuits: eradicating baldness. (1 hr.) Also shown at **9:00** on **21**.

TNT **Iran: Days of Crisis.** Part 2 (see Monday at 8:00 p.m.). (2 hrs.) Also shown at **10:00** and **midnight.**

9:00

2 **The Naked Gun: From the Files of Police Squad!** (1988). The predecessor to this summer's hit is entertaining in an obstreperously idiotic way; it's another comedy from Zucker/Abrahams/Zucker that uses actors generally considered unemployable (Leslie Nielsen, O. J. Simpson, Priscilla Presley, et al). (2 hrs.)

7 **Monday Night Football.** Are the Cunningham-less Philadelphia Eagles also punchless? Are the Washington Redskins as good as they seem to be? Herewith lie the answers. Live from RFK Stadium.

13 49 **The American Experience—"LBJ."** Part 2 (see Monday at 9:00 p.m.). (2 hrs.) Also shown at **11:00** on **21**.

10:15

TBS **Real Genius** (1985). Director Martha Coolidge (*Valley Girls*) burrows into dorm-world eccentricities with affection and gusto in this pleasant, loose-limbed slapstick comedy. William Atherton is the corrupt physics professor who exploits his brilliant students, and Val Kilmer is the prankish young genius who inspires his fellow prodigies and foils the professor. (2 hrs. 15 min.)

12:30 a.m.

TBS **Blue Collar** (1978). Paul Schrader's directorial debut was a good one, a drama starring Richard Pryor, Harvey Keitel, and Ed Begley Jr. as three Detroit autoworkers who are getting hit hard from every side. (2 hrs. 20 min.)

3:00 a.m.

5 **The Absent Minded Professor** (1961). Drag *the kids out of bed to* watch Fred MacMurray discover flubber. (2 hrs.)

TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a weekly feature. **Special rates effective with the January 7, 1991 issue:** $32.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $465 per inch, one-time insertion. Certified check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday. Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Christina Post for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500.

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Two beautiful Exclusives: **1:** Lge (1,800 SF) 3 BR (or 2 BR plus den & md's rm), Cal EIK, gracious LR/DA, 3 full bths, totally renov. - w/new wndws, lighting, etc. Open views, low maint. Asks mid $500K's - neg. **2:** Large (1,700 SF) 3 BR, 3 full bths & lndry rm on low flr w/beautiful treetop views from all rms. Mint cond, totally renov. Sep. MBR w/mbl bth, spacious LR & DA, lots of light w/S/W exp. Asks mid $500K's - neg. Anxious sellers!

Susan Kaplan Res: 737-2046
ASHFORTH 439-4530

HOUSE New Jersey

Closter, NJ—15 min GWB. Unique 4-BR, 4-bth, custom Colonial brick cntry retreat. Spectac grnds. $398K. **201-768-0047**

Advertise in New York Magazine's Town And Country Properties, 212-643—6500.

COUNTRY PROPERTY For Sale/Rent

OCEANFRONT - NOVA SCOTIA
Need cash, liquidating several oceanfront properties. Phone for free, complete list. **Bradley H. Wiseman. 207-828-4006**

OFFICE SPACE For Rent

Affordable Part-time Offices—Furnished, staffed & equipped offices in Midtown & Greenwich, CT. Customized plans to meet your part-time office requirements. All services available. **(212) 836-4800**

REAL ESTATE RIDDLE:

Q: How is it possible to show your listings to **1.7 million** prospective clients at once?

A: NEW YORK Magazine's Town & Country Properties Section.

Call Christina Post at 212-643-6500 to place an ad or for more information.

TRAVEL

New York Travel is a weekly feature. **Special Rates effective with the January 7, 1991 issue:** $33.00 per line, one-time ad; $31.00 per line, four-time ad; $ 30.00 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $465 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, Mastercard or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500. **Contact Cynthia Cordy or Kendra Callahan for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

TRAVEL SERVICES

Best In Britain—Personalized travel to England and Wales. 718-937-2562

DAY TRIPS

VISIT COUNTRY FARM—AND PICK YOUR OWN APPLES. Wes Clarke Farm. 38 Clarks Lane, Milton, NY. 914-795-2270

AIRLINE

LOW FARES · ASIA & EUROPE Tokyo $900. London $580. All round-trip & other cities. Air Fair International. 17 Battery Pl. NYC 10004. **1-800-832-6668 / 212-809-3818**

CRUISE

Discount Travel—Gotham Tours. Day: 718-768-9420 / Eves: 212-679-7032

DISCOUNT CRUISES

International Tours 212-242-2277

BED & BREAKFAST Florida

KEY WEST · Curry Mansion Inn
Fabulous Victorian showplace - now romantic Inn. Elegant. Complimentary breakfast. Daily cocktail party. Beach club. Walk to everything. Voted best guest house in Key West. Call **1-800-253-3466** for new brochure and special midweek rates.

BED & BREAKFAST New York

Gracie Inn - Hotel—Apt. E. 81st & York. Bkfst incl. $79-$175/night. 212-628-1700

A Manhattan Hotel Alternative—Private apts from $90 per day. 212-206-9237

Manhattan B & B Hosts Needed—(212) 724-0877

HOTEL New York

Milburn Suite Hotel · 242 W. 76th St.
Stay In NYC's Finest Neighborhood.
Newly renovated, modern, spacious rooms w/kitchenettes, from $89 per night.
NY: 212-362-1006 800-833-9622

INNS & LODGES New York

Huff House - Inn/Resort—4th generation owners. Secluded mtn beauty, SW Catskills, 2 hrs. NYC. Tennis/Golf/Htd Pool/Trout Pond, exc food/wine. Seminars (90). Roscoe, NY. 607-498-9953

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PUERTO VALLARTA...Don't Just Visit! Live It! Choose from 40 private villas, 2 to 10 BRs, pool & staff. Major CC accepted. Jennifer: 203-333-4322/FAX 203-579-9133

VILLA/CONDO/APTS Islands

ST. MAARTEN—Oceanfront villa with breathtaking sunsets, view of Saba & St. Barts. 2 BR/bth, pvt pool, maid, A/C. Perfect Vacation - **914-778-2581**

...TRAVEL...TRAVEL...TRAVEL...
Reach Over **1.7 million** Readers
Who Love To Travel!
Call 212-643-6500
...TRAVEL...TRAVEL...TRAVEL...

HEALTH AND FITNESS

New York Health And Fitness is a weekly feature. **Rates effective with the January 7, 1991 issue:** $47.00 per line, one-time a l; $41.00 per line, four consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $495 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with AMEX, Mastercard or Visa. **Health And Fitness** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500. **Contact Mark Bristow for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

COUNSELING

FINDING A THERAPIST TO TRUST IS HARD... WE'LL MAKE IT EASY.
Manhattan Referral Service sm matches you with a licensed therapist specifically trained to help with your problems.
212-439-0322

Gay Men's Therapy Group—Individual Interview Required. Experienced Psychologist. Insurance. 580-4826

College-Bound & Executive Career—Services. Career Transitional Group Goal-Oriented Individual High School & College Career Counseling. 212-721-5687

Herpes Sufferers—Individual & group psychotherapy. Licensed & experienced therapist. Free consultation. 212-340-4105

NEW YORK's Health And Fitness—Section. To advertise, call 212-643-6500.

A SHORT-TERM THERAPY WITH LONG-TERM RESULTS. Individual, Family & Group. Multiracial, Gay & Straight. East Side Center For Short-Term Psychotherapy. 212-941-8844

PERSONAL PROBLEMS?

Psychotherapy Associates Are Specialists
In Making The Right Referral.
Free Phone Consultation. **212-439-4994**

NEW YORK Magazine's
HEALTH AND FITNESS Section
Exercise Good Judgment
And Do Something Healthy
For Your Ad Campaign!
For rates and information,
call Mark Bristow at
212 • 643 • 6500

Continued on next page.

HEALTH AND FITNESS

Continued from previous page.

HEALTH & BEAUTY

ELECTROLYSIS · IB PROBE, Facials, Waxing. Sterile Procedures. Lenore Valery, 'The best!' - 23 Beauty Editors Agree. Certified. West 57th. 212-757-6585

Electrolysis & Facials By R.N.—In Dermatologist's Office. Call 212-772-1717

Electrolyis—Permanent Removal Of Unwanted Face/Body Hair By Board-Cert. Staff. Sterile Environment. Free Consult. The Beach - 924-8551. 112 Christopher St.

Due To Overwhelming Response—To July 1 NYM write-up ('Her holistic facials are wonderful...'), I am now booking for Oct/Nov/Dec. $25 M-F, $35 Sat. **679-8011**
Judi McMahon Scientific Skincare

Electrolysis By Mala Feit, RN—Free Consultation. E. 57th - 212-753-1200

Electrolysis & Waxing—Pre-Sterilized, Disposable Probes. Recommended By MD's. By App't. 20 E. 68th. 212-535-6878

HOLISTIC HEALTH

THE EBONY MUSE
Miracles/Relationships 212-686-3273

COLON HYDROTHERAPY—
For Constipation/Diarrhea/Gas/Yeast & CFS. Therapeutic Massages & Facials.
HolistiCare Services 212-889-6569

Feeling Stressed? Tense? Trapped?
The Way Out Is In. Meditation Vacation.
Call Devya & Associates **212-749-8564**

HYPNOSIS

Certified Hypnotherapist—Smoking, Weight. Only One Session. 212-265-2772

Hypnosis—Smoking/Drinking/Shyness/Memory. By PhD. 212-410-0500

Therapeutic Hypnosis—Stress, Smoking, Weight, Fears, Pain. Nancy Donenfeld, certified since 1972. 200 E. 61 St. 758-7575

MASSAGE/THERAPEUTIC

Mano Matthews—Also Dancers'/Sports Massage. W.73. 212-724-0717, 787-1883

Expert Swedish—Deep Tissue, Pressure Points. Injuries. Jeanie. 7 Days. 750-8947

NU LOOK · JAPANESE SPA
Shiatsu - Swedish. Sauna & Steam Room. M/F & Couples. Residential Service Avail.
11 E. 36th. 212-447-6666 800-834-7286

Swedish/Shiatsu—Have You Forgotten How Great It Feels? Joyce: 212-696-0043

GENUINE THERAPEUTIC—Massage.
Licensed. Member NYSSMMT.
Call Janet K. At: **212-645-2491**

Licensed Massage By Fitness Trainer—Swedish/Sports Massage. Eric. 586-6149

Swedish/Shiatsu—Reduce stress and tension. Joseph - 212-475-3528

LOTUS JAPANESE SPA
Shiatsu - Swedish / **NY Penn Hotel**
(212) 502-8732 Open 7 Days. Men/Women

Madison Tower Health Club—
Sauna & Massages. Men & Women.
22 East 38th. Best In NY. 212-685-6978

Licensed Therapeutic Massage—For Men & Women. Douglaston, NY. 718-225-1123

Swedish Shiatsu Acupressure—New York Licensed. 212-661-0777

Therapeutic Massage for Men/Women—Swedish/Shiatsu/Sauna. 594-1602

KOBE 56 · JAPANESE SPA
Shiatsu, Steam, Sauna. Men & Women.
(212) 586-0555 / 333-2588 - 7 Days

MEDICAL

Colon Therapy—A sanitary cleansing program with a certified nurse. Same equipment as New Age Spa. **212-831-6433**

RN · Irrigations—Individual Disposable Packs. $35. 725-1425

Institute For Advanced Vision Therapy® Improve your vision naturally with biofeedback. The Accommotrac® Vision Trainer has been used effectively for over 10 years by hundreds of doctors worldwide - for improving vision problems, sports vision and children with learning problems. For More Information -
Please Call: 1-800-852-2SEE

OPTICAL

Disposable Contacts / Super Bargains
Acuvue Disposable Lens - 18 pairs, $125. **Special Sale:** Acuvue - 12 pairs, $75 (plus powers only). Call for prices on all brands, types. Colors too! **212-294-9084**

Advertise Your Product Or
Service In New York Magazine's
Health & Fitness Section.
For Advertising Information, Call
Mark Bristow At **212-643-6500.**

PHYSICAL FITNESS

Big City Fitness—We'll make you look & feel your very best! 212-213-1415

Beach Bodies—Private In-Home Trainer. Best Workout In Town. 212-247-6934

Shape Up At Home Or Office—Certified, One-On-One Fitness Inst. 212-254-9770

Personal Trainer—Former AAU Mr. America Body Builder - will tailor to your individual goals. **Lou Denis 718-424-8709**

Personalized Exercise · 212-966-1249—Expert Instruction In Your Own Home.

WEIGHT CONTROL

Certified Hypnotherapist—Weight Loss. Only 1 Session. 212-265-2772

LOSE WEIGHT SENSIBLY
Lose 3-5 lbs per week ·
working **one-on-one**
with a specially-trained MD.
FIFTH AVENUE MEDICAL INSTITUTE
Official Medifast® Center
Most Insurance Accepted
860 5th Ave. (68th St.) **212-628-3113**

Personal Weight Counseling—Nutritious - Delicious & Healthy Eating. 758-8016

WEIGHT CONTROL & MEDIFAST
· Medically-Supervised Weight Loss
· Personalized Eating/Exercise Plans
· Behavior Reshaping
· Long-Term Maintenance
· Possible Insurance Reimbursement
RENAISSANCE MEDICAL GROUP
34th & 2nd —— 212-686-3131

LOSE 20-30 Lbs in 30 DAYS!
Weekly MD/psychological supervision.
Daily phone contact. 500-800 calories daily. Est. 1982. 5th Avenue location.
WEIGHT RESOURCES, INC. 807-8080

Stop Dieting! Change Habits. Free consultation, one-on-one, your office or ours. **The Caryl Ehrlich Program 212-752-8377**

MEDIFAST
Weight Loss & Control Program
Offices In NY & Bergen County
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JOIN THE FITNESS CROWD!
Target Our Upscale Readers
Who Care About The Way
They Look And Feel!
Advertise your service
in NEW YORK's Magazine's
Health and Fitness Section.
For rates and information,
call Mark Bristow 212-643-6500.

BOAT AND YACHT

New York Boat And Yacht is a weekly feature. **Rates effective with the January 7, 1991 issue:** $47.00 per line, one-time ad; $41.00 per line, four consecutive ads; $36.00 per line, seven consecutive ads. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display classified ads are accepted. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Boat And Yacht Section,** Classified Department, New York Magazine, 755 Second Ave., NY, NY 10017-5906, 212-643-6500. **Contact Christina Post for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

Private Sail With Someone Special—45' Yacht, Skyline, Moet&Chandon, Roses, Hors d'Oeuvres - $599. **212-873-7558**

YACHT OWNERS ASSOC. of NY, Inc.
Over 400 Owners · CHARTER DIRECT
Boat info - 7 days a wk. **212-736-1010**

Cruise New York Aboard Mystique
Corporate & Private Yacht Parties.
Weddings, Bar Mitzvahs, Luncheons.
Dinner Cruises from $32.95.
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Celebrate In Style - 718-351-9395

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M/Y Jabiru M/Y Jacana
Personalized, Luxurious Yacht Charters.
Intimate dinners for two - to your largest corporate events.
NYC 212-645-9348 NJ 201-482-1991

YACHTS FOR ALL SEASONS
Parties planned with your needs in mind.
No event too large or too small.
Corporate & private. **212-534-6380**

SALISA CHARTERS
2 - 200 GUESTS
$2,950 - LUNCH · $3,245 - DINNER
Complete For 40 Guests.
Includes Cruise, Bar & Dinner.
212/786-1226 718/251-0679

Cocktail Cruise On M.V. Jubilee—With open bar & deluxe hors d'oeuvres is $1,995 up to 100 guests. **212-307-0985**

LEISURE YACHT CHARTERS
Classic 1930 M/Y Diplomat
Contemporary M/Y Celebrity
Luxurious corp. & private parties aboard 2 of NY's finest yachts. Exceptional dining & ambiance for your special events at reasonable rates. Up to 225 guests. **Call Us Before You Make A Choice. 212-463-9555**

LOTS OF YACHTS
Finest selection of motor & sailing yachts avail for corp parties, special events, weddings. Parties from 2-2,000. **212-505-2214**
Book Your Christmas Parties Now!

MANHATTAN YACHT CHARTERS
Plan Christmas Now! Industry leader for 7 yrs. The finest service & attention to detail. **212-995-5470; 203-838-0637**

Caliber Yacht Charters—Elegant cruising aboard **"Cloud Nine".** Brand new & built exclusively for fine affairs. Many other fine yachts available. **212-248-3800**

SEAPORT LINE
From 25 to 600 people on our three boats, including **JFK's "Honey Fitz".**
Corporate events, meetings, weddings and private events. **Call 212-233-4800.**

We Offer A Choice Of 28 Luxury Yachts
for 2 to 300 guests, for fully-catered business or social events afloat, with embarkation at NY's lovely, spectacular
World Financial Center Marina
Or Other Hudson River Valley Locations.
Ideal For Gala Fall & Christmas Parties.
NORTH COVE YACHTS: 212-321-9350

V.I.P. YACHTS presents **NY, NY**
Weddings · Corp. Affairs · Dinner Cruises
Docking: NY/Bklyn/SI/NJ **(718) 934-1014**

WORLD YACHT
CHARTERS · WE DO IT ALL!
· In the charter business for 22 years · Car accommodate 2 to 2,000 persons · Perfect for corp. events, product launches, weddings, bar mitzvahs or any occasion · Choose from over 200 yachts in the tristate area · Sales office open 7 days a week for vessel inspection · Flexible pricing & no boarding/docking fees at our marina · Expert catering as well as flowers, music & all details will be handled by our experienced staff · We charter Coast Guard-approved vessels & offer convenient parking right at our pier. **Call Stan Biesky/ Michael Marchetta at (212) 627-2775.**

To Advertise Your Vessel—In the BOAT AND YACHT Section, call Denise Sisto or Christina Post: 212-643-6500.

ENTERTAINING

New York Summer Entertaining is a weekly feature. **Rates effective with the January 7, 1991 issue:** $47.00 per line, one-time ad; $41.00 per line, four consecutive ads; $36.00 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $495 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Entertaining** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500. **Contact Denise Sisto or Christina Post for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

CARICATURES

Herman—"Party Artist Par Excellence." Unique portraits via mail. 914-357-3318

Leading Caricaturist—Enliven your business or private party. 212-873-1695

The Good, The Bad & The Beautiful!—Realistic Caricatures. 212-662-8097

Caricatures & Face Readings—By Sherry Lane, since 1968. Corp./Priv. 212-675-6224

Caricatures By Cheryl Gross—Will make your party great! 718-768-7407

Caricatures By Giordano—Free samples. Fast. Reasonable prices. 201-778-6379

Caricatures Worth Keeping—By Howard Perlin. Call 718-251-4561.

Caricaturist/Comedian—Fast, Funny, Friendly. 212-254-8927/914-834-4079

Caricatures By Dale Gladstone—Laughs Guaranteed! Unparalleled. 718-782-2250

To place your ad in **New York ENTERTAINING,** call Denise Sisto or Christina Post at 212-643-6500.

ENTERTAINMENT

CLASSACT SINGING TELEGRAMS
With roses, champagne or chocolates!
BALLOONS · BALLOONS
Bouquets Delivered. Parties Decorated.
Bellydancers & Strippers! **718-482-7464**

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The finest entertainers for every occasion.
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A REAL BEAUTY
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FUN NEW PARTY IDEAS
Instant Superimposed Photos Of Guests.
Movie, magazine, sport themes, etc. Video/audio booths, money machines & other new concepts. **800-223-6060,** lit avail.

DECK YOUR HALLS WITH "FORBIDDEN CHRISTMAS"
Forget the DJ and the magician. Bring NY's funniest show to your X-mas or company party. Book "Forbidden Broadway's" hilarious holiday spoof, **FORBIDDEN CHRISTMAS!** Special group rates at theatre. Or we'll bring the show to you! **Call (212) 262-1270. Anne Morin.**

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Ages 7-77; all type acts too. **599-7576 Fun!**

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Specialists - Complete Entertainment—Murder Mystery, Casinos, Carnivals, Luau Calypso, Old West, Mardi Gras, Rio, '50s 2001, Comedy, Medieval, 1920's, Fantasy **Barry Dean · 516-536-6606 / 212-809-6666**

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The original balloon delivery and decorating service.
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• AM EXPRESS
For nationwide delivery information, call above number or 1-800-424-2323

•HOTBODIES / HOT!!! •
· M/F Strips/Bellies/Pop-Out Cake ·
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Superstrippers—Sexy, young M/F. Choose from photos. 212-496-1000

Why Do Adults/Kids Love—Michael the Magician/Mindreader? Call 212-677-1536.

Yenta-Gram®—Yenta comediennes deliver hilarious, personalized nagging messages - all occasions. **212-475-0566**

Female Stripper For Offices, Parties—Amex, Fax. NY/NJ. **Amber!** 201-795-4892

Theater-To-Go—Roasts, Improv, Magic, Standup, Murder Mysteries. 212-496-1000

Entertainment Connection
· Spectacular Performance Troupe ·
Magic, Mime, Theme Characters, Stilts, Comedy, Impersonators. **(212) 219-9500**

Movie Madness®—Zany director leads guests in a hilarious custom-written skit. Adult, Bar/Bat, Mysteries. **212-362-3708**

● HARDBODIES ●
CLASSY, EXOTIC M/F STRIPPERS
212-627-3055; 718-693-9441; 516-328-6700

Male Bellydancers—For dazzling party and office birthdays. 212-933-4944

U.B.A STAR—Karaoke Musical Variety Review. Be in the Spotlight. 212-518-4075

Be A Singing Star—Portable Recording Booth. Video Singalong. 718-268-4411

Magician · Mentalist—Jon Steinfeld. Grand Illusions. 212-228-2967

Palm Reader—Elegant and evocative. Entertains all ages. 212-741-3195

"Bravo!" Entertainment--NY's Top Talent **Murder Mysteries,** Pee Wee, N. Turtles, Look-alikes, Clowns, Magic. **212-744-9000**

Male Stripper For Offices & Parties—Young MBA. Hot. NY/LI. 212-768-0121

● BASKETS-TO-YOU ●
BALLOONS-TO-YOU
● NATIONWIDE ●
We do it **ALL! 212-466-9274 / 516-868-2325**

Sexy Strippers—Hot Show, M/F, Great Looks. Pick From Photos. 212-744-9000

Gorillas Galore, Balloons—Chicken, bellygrams, strippers. Anywhere, at any time. Life O' The Party. **201-342-2121**

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The ONLY Gift That UNWRAPS Itself!
Hot-Lookin' Girls · Gorgeous Guys
212·391·2480 · 718·352·9423 · 516·579·5435

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$25 Bouquet Of Balloons—NY/LI. 7 days till 10pm. 718-868-1009 / 516-569-3366

BALLOONS & THINGS
Bouquets & Packages. **914-638-6470, 201-307-9343, 212-226-7900, 718-263-3855**

MAGIC AGENCY, INC.
All Types Of Entertainment At Its Best.
Corporate & Private Events. **212-288-9133**

JOSH SANDS' "THIS IS YOUR LIFE"
Personalized **"Roast N' Toast".** Hilarious!
NY/NJ. **212-713-5330, 908-679-0874**

ENTERTAINMENT/KID

Casey The Baby Chimp—Only live performing baby chimp in NY. 914-357-3318

Yankee Doodle Circus—One act or a complete show. Brochure: 800-992-5696

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Magic Cake With Live Animals—Free Favors, Great Price. Jennifer 212-557-7704

Starmite Puppets—Ninjas, Turtles, Mermaids, Superheroes! Ages 2-10. 473-3409

Mr. Lucky's Performing Dogs & Stanley--World's Smartest Pig. 800-564-8873

A Touch Of Class DJ's—Disco Parties, Ninja Turtles, Bart, Batman. 718-966-0255

ENTERTAINMENT/TEEN & PRE-TEEN

BAR MITZVAH EXPERT
Eric Silvey Ent. - 16 Yrs Exp. **212-486-9517**

DEZERLAND - Family Fun Center
The ultimate kids' birthday spot in NYC. Carousel, drive-in movie, disco parties, games...$500 for 25 kids. We supply it all! **Call Barnaby at 212-564-4590.**

Mitzvah Pros—New, hi-tech, entertaining party favors. Lit/video avail. 800-223-6060

ENTERTAINMENT/MUSIC

CHARLOTTE RUSSE MUSIC
Jazz - Rock - Classical - Motown - Klezmer
212-582-5694 **516-374-5422**

Reynolds & Cowan Duo: Entertainers—Guitar, Vocals, Violin, Harp. 914-739-3756

THE COMPACT DISC JOCKEYS
Laser-Sharp Music Entertainment.
1-800-CDJ-0404

Ben Kramer's One-Man Band—Music For Your Special Occasion. **516-371-1801**

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The Right Music For Any Gathering!
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A Touch Of Class DJ's—Music Videos, Videotaping, Balloons - 718-966-0255

DJ's, Lights, Video—Pearl Productions Karaoke 718-465-8511 / 201-567-5044

Kenneth Mallor
Pianist
(212) 877-3091

LISA GOODMAN ENSEMBLES
Fine Classical Music, Quality Jazz, Swing, Motown, Contemporary. **212-489-1641**

Mobile Music DJ's—Best of the '30s-'90s. All on CD. Joe Shane - **914-769-9056**

'40s Swing & Jump—Allysa Torey & The Bourbon Boys Swing Thing. 212-727-0531

Best Swing Band - Lowest Price—Unmatched Credentials. 212-245-3059

BOK MusiC—"Not Your Typical Music!" Call Brendan: 914-723-0739; 212-794-2788

· KIMBALL MUSICAL SERVICES ·
Bands & DJ's. Rock, Jazz, Classical, Caribbean & International. **212-465-9114**

Affordable Party Music—DJ's from $300. Special off-peak rates. 212-662-4921

Bliss Music Ltd.—Reasonable Rates. Swing/Jazz/Rock/Motown. 212-724-6544

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Ensembles By Dorrance—Distinctive classical music & jazz. 212-586-5461

HART TO HART ENTERTAINMENT
MCs, DJs, Entertainers, Dancers... Corporate/Private Events. **We Make Your Holiday Parties Come Alive! 516-935-1177**

Hudson Woodwind Trio—Juilliard grads Elegant classical music. 201-440-7614

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Ken Gross Orchestras
Ballroom, Pop, Klezmer, Rock.
Music to Match the Moment **718-229-5522**

Making Music—NY's Best Jazz For All Occasions. Solo piano & up. 914-368-4181

Michael Turitto · Professional disc jockey. Weddings/Parties/Clubs. 212-679-9073

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STRICTLY PERSONALS

If You Like The Smell Of Leaves—In autumn, along a hiking trail...31, single professional male, athletic, adventurous, handsome. Looking for woman with passion for life and compassion for world. Photo/phone number. Will reciprocate with photo. 7058 ✉

Aquaman Seeks Mermaid—6'4", Jewish, nonreligious, handsome, trim, athletic professional, 39 - likes sports, Phil Collins, Chinese food and sharing special times. Seeks tall, easygoing, attractive nonsmoker, 25-35. Photo appreciated. 7041 ✉ ☎

Romantic, Provocative And Humble—Charming, passionate, funny, divorced, warm, smart and modest too...really! Good-looking, 44, 6'1", Ivy grad in international business. Into politics, sports, film, music, champagne and the beach all year-round. A successful, ambitious, nonyuppie (know what I mean?) seeks an attractive, intelligent woman who is romantic by nature, smart enough to be independent and trusting enough to admit to being occasionally vulnerable. Please send note/photo/phone and I'll be glad to do the same. C'mon... 7053 ✉

Surgeon With Cardiac Symptoms—Stat page for female heartthrob! An adventurous, healthy, wealthy romanticist, real nice guy with much humor, good looks, honor, optimism (hence the ad), 30's, fit, muscular, tall, GQ type. Seeks nurturing beauty under 38, for mutual pulse raising, family. Reply requires photo. 2328 ✉

"My Top Priority"—Is to find one special lady with style, smarts, spunk and spontaneity to truly share the best that life has to offer with this first class, very good-looking, 6'1", 210-lb (solid), Jewish, ex-athlete/business exec! (Clarity is power), I definitely know what I want in my, (partner for life!) you - 34-40, 5'4"-5'9", shapely, loyal, affectionate, sensitive, supportive, upbeat, fun and lots more! (Someday is Now), so let's do it. Letter and photo a must. 8822 ✉

Not Your Average Joe—You'll laugh, feel special and have fun with this handsome, tall, witty, sexy, athletic and ambitious, 35-year-old professional guy looking for love and family. If you're a very attractive, fun, sophisticated yet down-to-earth woman and you enjoy music, being outdoors, laughter and family, please send a note, photo and phone. 2331 ✉

Yo! Care To Codepend?—Extremely pretty writer/runner, 38 - child, 3. Seeks fit, funny, good-looking man in psychotherapy, 33-40. Photo please. 8792 ✉ ☎

Here's To A Wonderful Life Together—We just need to find each other. My package is exceptional: top job, mid 40's, 5'7", super body, great cheekbones. Terrifically attractive, witty, tender, passionate, all the good things. I know that "you only need one" and I hope you're it - 50-60, professional, warm, articulate, funny, urbane, tall, nonsmoker. I hope we can be prime-time partners. Note/recent photo/phone. 2306 ✉

Tall, Attractive Stanford PhD—40, Jewish, former Ivy League professor, now CEO of extraordinarily successful Wall Street firm, seeks very smart, very witty, very kind, very pretty, very real person of the female variety, 25-33. On a good day, I'm kind, powerful, sensitive, creative, and attuned to the subtle distinctions that seem to make some things remarkable, absurd, beautiful, funny, poignant, or otherwise worthy of special attention. While physically fit, I am incapable of either catching a football or fixing a toaster, and am not very good at getting up in the morning. I always clean my plate, rarely harm small animals, and had nothing to do with the savings and loan crisis. Please send letter with photo and phone. Please. 2221 ✉

Attractive, Bright Attorney—Jewish, early 30's. Seeks beautiful woman (inside as well as out) in her 20's, who desires love and friendship. Call or write... Come join with me - the best is yet to be. 2296 ✉ ☎

Financially Secure—Jewish male, professional, business owner, handsome, fit, intelligent, kind, caring, romantic, wide variety of interests, home outside NY state, condo in Florida, resort house in Caribbean. Seeks affectionate, considerate, sensitive, sensual, attractive - preferably blond, Jewish female, 30-42, who wishes to share the good life. Note/phone/photo please. 1555 ✉

Investigator, 26—5'9", 160, nice guy. Seeks cute female for serious romance and bubble baths. 7047 ✉ ☎

Tall, Dark And Ready to Love Again—Good-looking nonsmoker, businessman - seeks a warm, smart, slim, shapely, very pretty lady with class. Should enjoy traveling, dining, beach, some sports, dress well, 38-45. Photo a must/phone. 7046 ✉ ☎

Tom Cruise/Woody Allen-Type Guy—Seeks Lena Olin/Winona Ryder-type gal. Please send letter, photo. I will reciprocate. 2300 ✉

Attractive Brazilian Lady—From Westchester, 45 years old, 5'3", 110 lbs, well-traveled. Loves operas and speaks four languages - Portuguese, Italian, English and Spanish. 2313 ✉ ☎

Son Away At College—Pretty, divorced, professional educator (elementary and college), seeks male counterpart, 45-55, who values thought and growing. 1554 ✉

Wanted: Atypical, 49ish Jewish Man—South American?....For sexy, successful woman, PhD, 43, 5'7", 130. 8802 ✉ ☎

Extremely Eligible Bachelor—Ready for a committed relationship - 32, 6', handsome, athletic Wall Street exec. Scoring high marks in all departments. Seeks exceptionally pretty, smart and athletic Jewish female. Photo a must. 8806 ✉

Warm, Pretty, Affectionate—Sensual clinical psychologist, 40, 5'2", seeks a warm, caring, funny, responsible man who is ready for marriage and family. I like to travel, swim and explore life's adventures. Note/photo/phone. 2315 ✉ ☎

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This Pretty Jewish Female—42, wants to share the good times, rough times and the in-between times with a man comfortable enough with himself to give as well as take. If the shoe fits...2256 ✉ ☎

46-Year-Old—Financially secure male, prefers warm weather vacations, nights out in the city and spontaneous weekend jaunts, and is interested in meeting a female for fun and more. Photo desirable, not a must. 8807 ✉

Long-Haired Novelist—Tall, blue-eyed Jewish guy, 32, seeks strong, smart, long-legged, unconventional woman, 19-35, for spirited ping-pong, transcendent conversation, local and global travel. Call or send photo/poem/phone. Quick! 2320 ✉ ☎

Magnificent, Elegant, Sensuous—Julia Roberts look-alike - Ivy-educated, creative, wildly successful, dynamite figure, honest, warm, caring, witty - seeks male counterpart, 42-56. Photo a must. 8808 ✉

33, Jewish Male—6'2", handsome dentist with a good sense of humor, and great communicator. Loves to travel, expensive restaurants (only if you pay!). Searching for stunning, intelligent, sensitive, slim, athletic-type, Jewish professional female (24-33). Photo/bio a must. 7040 ✉

Take Me Out To The Ball Game—Warm, attractive female film exec - who has a love for the game, the arts, the ocean, dining out and laughter - seeks a sensitive, communicative 40ish man for a pennant-winning relationship. Photo. 7055 ✉

Romantic Redhead—Seeks sane, sensitive, sensual man, 45 plus - for rare bird who loves to live and laugh despite high position. Should be professional/CEO. If chemistry is right, your interests become mine also, especially in fall. 8814 ✉ ☎

Good Job, Great Friends, Very Busy—But lacking special man in my life. Love movies, beach, anything French, travel. Seeking tall, funny, warm man who's not afraid of being close. Photo/note. 8815 ✉

Attractive, Articulate—NYC professional woman seeks semi-sane, fun man over 40, who might also love film, Europe, music, fiction, etc. POB 20338 PABT, NYC 10129-0003.

Beautiful Travel Editor—Blond, sexy and smart, early 30's, seeks lifetime journey with tall, sincere, witty, successful man. Photo please. 7034 ✉

Open-Hearted Female—With good looks, brains, warmth and kindness, seeks solid, sensitive Jewish man, 38-48. 2333 ✉ ☎

For Italian Men Only—Extremely good-looking, affluent Catholic female, 38, seeks a sensitive, educated, affluent, introspective man, 40-55, for hugging and kissing. Nonsmoker. Photo. 8796 ✉ ☎

I'm 59 Plus, Successful—And look and feel like 40. If you are a nonsmoking, healthy, attractive, intelligent lady, let's get *together. Westchester vicinity. Recent* photo please. 8812 ✉

Male, Very Handsome—Successful, divorced, Westchester teacher, national TV producer and host, 34, 5'10", 160, athletic. Seeks pretty, sensitive, loving lady for dating, marriage and family. Send photo/note/phone. 2312 ✉

Lawyer With Dimples—Attractive, slim, 37, Jewish, seeks handsome professional man for relationship. Photo. 8785 ✉

Dynamic, Vivacious, 5'2", Sensuous—42, white Jewish female with great shape looking for gentleman with super sense of humor, who is self-confident, successful and ready for love. Looks unimportant - inner beauty a must! 2308 ✉

Successful Wasp Entrepreneur—With boyish good looks, biting wit, 37, 6', seeks wholesome beauty with uniquely powerful intellect. Note/photo. 8803 ✉

Executive—World traveler, well-educated, slim, athletic, looks younger than my 50 years. Seeks female, 20's-30's, to share in a relationship. 2284 ✉ ☎

Beautiful, Outgoing, Sexy Size 6—Ex-model, blond, 30, looking for unattached, successful, good-looking, secure, sincere male, 30-40, for monogamous relationship. Photo for response. 8793 ✉

Don't Settle!—What you think doesn't exist is here - the magical combinations: athletic/astute, sexy/secure, blond/brainy, 30/unaffected/female. If you're male, versatile, spontaneous, daring, fit, tall, Jewish, and you hit life the way you hit the slopes - let's have some fun! 2307 ✉

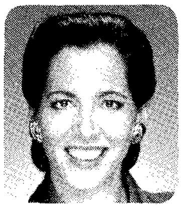
Rich But Nice—Florida beach-based physician/executive seeks intelligent, slender lady for long-term relationship. He is divorced, 5'11", 165, late 40's. She must be leggy, under 35, nonsmoker, enjoy travel. Photo and phone essential. 2173 ✉

Summer's Over—Let's enjoy the fall foliage together! Successful Jewish physician - enjoys fine foods, wines, conversation, travel, movies, tennis and all four seasons. Seeks smart, sensitive, slim, secure, attractive, Jewish professional woman, age 32-38, who wants to take time out to smell the roses and build a nest together. Photo/phone please. 8799 ✉

Jewish MBA—Handsome, 6'1", 155, athletic, 51, LI, seeks Jewess. Photo. 2311 ✉

Moonlight And Margaritas—Are what this sultry brunette media specialist enjoys. Travel, skiing and snorkeling are favorites. I seek a bright, warm, thoughtful, nonsmoking male, 35-45, for fun times (serious relationship?). 2318 ✉

Attractive Female Artist—(52) seeks great guy. Note/photo/phone. 2280 ✉



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Classy Chassis—37-year-old American lightweight model - white, highly polished, only one previous owner; no car seat (yet). Looking for nonsmoking Jewish male passenger to stop at restaurants, parks, malls and shows. Will pull over for professional, age 35-42. Perfect working engine - no mechanic necessary. Photo/note. 8804 ✉

Handsome, Charming, Successful—And sophisticated. Early 60's widower. Tall, thin, intelligent, sensitive...even funny (and that's only the tip of the iceberg). Looking for a beautiful, slim, elegant lady - class act. Should be equally financially independent. Photo/phone/note. 2314 ✉

What A Guy!—Handsome, very successful, stylish, creative, sincere, divorced Jewish man with great wit and a boyish smile that will melt your heart (49). Eclectic tastes: travel, photography, tennis, antiquing, hot air ballooning, country drives. Seeking a very pretty, trim, witty, fun-loving, warm-of-heart lady who is both sensitive and has a sense of adventure. Forever would be nice. Photo a must/phone/note. 8800 ✉

Scuba Lady Seeks Buddy—Professional, athletic, very attractive PhD, 35, seeks male counterpart. Nonsmoker. 2324 ✉

Looking For A Man—With whom to read the NY Times on Sunday mornings. Single, white Jewish female, 26, intelligent, sexy (jet black hair and eyes, fair complexion), humorous and socially conscious - seeks like-minded, single white male for serious relationship. I enjoy romance, movies, heart-felt hugs, Shakespeare and good friends. Nonsmoker. Send letter/photo. 7043 ✉

Architect/Artist Sought—Mid 30's-mid 40's, by a very special, creative woman, who is beautiful, intelligent and genuine - with long auburn hair, tall, slender, great smile, great legs...and seeking a sensitive, intelligent, visual man, who is successful and very special - for challenging, unique life together. Note/photo please. 7044 ✉

Seeking Man—Younger or older. I'm a hot 40, a nicely built brunette with a sense of humor and a sense for justice. If you like small packages, call me. 2287 ✉ ☎

Vibrant, Vivacious, Classy—Jewish widow, young 48 and a looker, seeks warm, attractive man, 50-62, of similar qualities - to share beach days, fine dining and theater, fun-filled evenings, memorable trips. Financially secure and nonsmoking - looking for same. Photo/note/phone. 8810 ✉

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Attractive, Tall, Fit—Semi-retired, middle-aged Jewish MD who jogs, bikes, hikes, seeks lean, leggy, literate, laid-back, nonsmoking brunette, under 50, around 5'6", to share the pleasures of theater, gourmet restaurants, foreign travel and a VT vacation home. Photo/phone. 2319 ✉

Kids, Kompassion, Klever—Sensitive, witty, good-looking, divorced noncustodial dad, Jewish, athletic, eclectic, 33, 5'9", seeks pretty, bright lady. Mom okay. Note/photo. POB 6767, NYC 10163.

Gorgeous Redhead - 55—Renowned sculptress, interested in theater, loves all the arts, travel and loves life. Seeking warm, intelligent, interesting, successful man with class. 2323 ✉

Petite Female, 39—Northern NJ, good job, great child (usually), but miss companionship and commitment. Enjoy working out, movies, theater. Seeking stable, considerate Jewish professional, nonsmoker, 35-50. 2281 ✉ ☎

Gay White Male—41, tall and masculine, bland Wasp good looks, successful lawyer - interested in film, theater, opera, dance, art, architecture, fine food, fine wine. Seeks gay white male, 21-35, clean-cut and wholesome, to share intelligent conversation and the glories of NYC. Closet cases and people who talk in movies need not apply. Descriptive letter and phone number please. 8811 ✉

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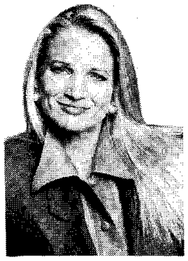

Are you someone special who isn't meeting that special someone? Don't be discouraged. If you are successful, sincere, emotionally mature, and ready for a permanent relationship, please consult with me. In the most confidential, personal way I will introduce you to the someone special you've been searching for.

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Denise Winston

By appointment only 212-935-9350

Lovable Guy, 44—Enjoys career, art, music, cinema, cooking, humor, books, as much as making life dynamic - seeks a nice woman for eternity. Respond in most comfortable way to: 7052 ✉ ☎

Man, 48, 5'8"—Needs help in finding nice Jewish woman, college educated, living in NYC, for lasting relationship. 8821 ✉

Almost 5'8", Almost Beautiful—Almost brilliant, almost ready for commitment - Jewish female, 31, new to NYC. Want you to have all of your marbles, all of your teeth and all of your values intact. Laughter and photo a must. 8809 ✉

Skier, Very Attractive, Slim, Classy—Youthful 50's, seeks cultured, athletic, successful male, 55-63. Photo. 2288 ✉

Shy, Bright—Average-looking guy, 38, who struggles to feel worthy of love, seeks compassionate woman to be his mate. Analytical, generous, playful and well-established in the social advocacy field. Looking to share life and a sense of wonder. 2261 ✉

Chic, Elegant, Sensual Blond—5'9", 45, seeks successful, worldly male for laughs and love. Photo please. 2305 ✉

Seeking Pretty MD—CEO of extraordinarily successful health care business would enjoy hearing from you. I'm 40, 5'10", Ivy, handsome, sensitive. My Asian descent has attuned me to the things - funny, poignant, or otherwise remarkable - that make live worth living, including a very special woman. Please write. 2322 ✉

Hand-Holding, Hugging, TLC—Are some of the things this male, 46, wants to share with a caring, sharing woman who is ready for a fun, loving commitment. Photo/phone/note please. 7064 ✉ ☎

Gay Black Male—41, 5'6", 150, fit, attractive, professional, seeking the love of my life, 35-41. Prefer white or Latin, but all answered. Photo, phone. Let our talking and/or meeting determine....8783 ✉

Attractive Financial Professional—Slim, fit, green-eyed brunette, warm heart, curious mind. Loves biking, tennis, canoeing, five-mile walks. Seeks sane, literate, unpretentious, nonsmoking, 43-55 gentleman who loves the outdoors in all seasons. Note/photo/phone. 7057 ✉

Very Handsome And Sensual Man—With stethoscope - wishes a lifelong affair of the heart. MD, 39, 5'8", Jewish, excellent shape, desires a beautiful, bright and curvaceous counterpart. I need to share my love and super success with a woman of distinction. Note/photo/phone a must. 2326 ✉

Unusually Attractive—MBA - secure, refined, Jewish, 29 - looking for intelligent, mature, marriage-minded male, to 37, at top of his field. Photo/note. 2321 ✉

Smart, Pretty, Successful, Affluent—Jewish widow - loving, articulate, upbeat - seeks quality male partner, 58 plus, for a good life together. Photo please. 8801 ✉

Financially Independent—Professional woman - slender, attractive, mid 40's. Seeks friendship with gentleman who shares likes for travel, theater and adventure. 7050 ✉

If We Were Cars...—1929 classic, Jewish male professional, well-maintained, 5'5" slimline chassis, smokeless engine fueled by cultural pursuits and sense of humor. Seeking stylish female counterpart, a 1930-1940 classic, to share enjoyment of the fun mileage still ahead. 2327 ✉

Katmandu To Cannes—Well-traveled, witty, attractive, eclectic, independent, successful, 35-year-old Jewish woman - seeks male counterpart, 35-45, 5'10" plus...who knows what to do with brains and long legs. Photo/note. 2294 ✉ ☎

Entrepreneur—45, 5'10", 180. Likes dry wit, restaurants. Dislikes too expensive to list. Seeks very pretty lady, up to 39, nonsmoker. Note and phone. 8819 ✉

Attractive, Athletic—Professional woman, 34, into the arts and outdoors, wants to meet a down-to-earth Jewish man, 30-40, with a sense of humor, innate curiosity and a capacity for intimacy. Note/photo. 8795 ✉

Looking For Soul Mate—To bring out the best in each other forever. Caring, attractive, financially secure male - Jewish, lawyer, 35, 6'. Enjoys people, nature, exercise, books and animals. Hoping to find a kind, slim, fit female, 25-35, with wholesome values. Make both of our lives more beautiful. Photo/note. 2330 ✉

Female Bundle Of High Energy—Attractive, demanding, works hard/plays hard. Seeks male partner (35-45) willing to challenge and explore self and nature - enjoys outdoors, photography, music, meditation, movies, writing, wholesome food, sharing and caring. 9914 ✉ ☎

Divorced White Male—55, 6', healthy, financially secure, seeks pretty Christian woman, up to 57. Photo. NJ. 8784 ✉

Jewish Male Professional—NJ resident, 52, seeks intelligent, attractive female, 35-47, to share conversation, good times and whatever develops. 2335 ✉

Pretty Italian-American Female—Young 39, bright, fun, good values - seeks similar, educated Italian male, 35-44, to share the future. Photo/letter. 2332 ✉

Very Special Woman—Vivacious, pretty, petite, 62 (looks much younger), European-born, bright, educated, sensitive, caring. Seeks a special, light-hearted, intelligent, witty, fit Jewish gentleman to share life's pleasures with me. Note/phone/photo if possible. 8778 ✉

Cultured Lady—With internal and external dynamics, seeks nonsmoking professional gentleman, 45-58, with sensitivity, savvy and zest for life, to share intellectual conversation, mutual interests, feelings, personal goals. Nassau. 7012 ✉

Spicy Redhead, Single White Female—Early 30's, working in health care. Interests are computers to the arts. Seeks marriage-minded, successful, intelligent, single white male with charming sense of humor. 7035 ✉ ☎

Handsome, Successful White Male—Professional (50) seeks a mature, assertive female (35-55). I'm tall, thin, clean (no drugs or disease), and can be very attentive to a sensuous woman. Note and photo please. 2286 ✉

Jewish Female—34, Rubenesque, secretary, college grad, smoker, loves music, psychology, theater. Seeks professional man for friendship and romance. Photo please. 2304 ✉

Elegant, Worldly Brunette—Comfortable at the theater, tennis court or Aspen, seeks kind, stable, loyal gentleman who is comfortable in blue jeans or tux - who will share my joie de vivre. 2282 ✉ ☎

Divorced, Jewish Professional Man—41, single dad, successful, handsome, slim, emotionally and financially secure, seeks female counterpart for love and marriage. Phone/photo. 8782 ✉

Pretty, Classy Blond—Blye eyes, 33, 5'7", slim, athletic professional, warm and giving, with great sense of humor. Seeks tall, handsome, intelligent, successful white professional, Christian, 34-43, for marriage and lifetime of happily ever after. Nonsmoker. Photo/phone. 7039 ✉

Female, 60's—5'6", active, attractive, bright, varied interests, arts, seeks meaningful relationship. 8789 ✉

Imagine A Woman—Who is attractive, laughs, listens, says what's on her mind, is sensitive, caring, and imagines the same in a man, 40 plus. Note/photo. 2279 ✉ ☎

LI Professional—Single, attractive, successful Jewish male, 35, 6', 185, nonsmoker, who is bright, caring and has a good sense of humor, seeks slim female with similar qualities for sincere relationship. Note/photo/phone please. 8769 ✉

Pretty Lady—Slim, charming, intelligent business professional, 49, seeks self-assured, established gentleman, 49-62, for romantic dinners, good conversation and sharing of love, life and warmth. If you wish to add joy and sparkle to your life, please reply. Photo/phone appreciated. 2303 ✉

Minnie/Mickey—Jane/Tarzan. Me/you? You: 58-plus man? POB 883, NYC 10021

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STRICTLY PERSONALS

Super-Great Gal—26, 5'7", Jewish, very pretty, slim, brunette, bright, articulate, sincere, funny - seeks sensitive, easygoing, unpretentious, professional Jewish man, 28-35. Loves dining, movies, good conversation. Too good for the bar scene. Note/photo/phone. 2334 ✉ ☎

Down-To-Earth, Honest—Mid 30's Jewish female, looking to meet a nice Jewish male who is 35-45. I enjoy movies, working out, theater, romance, holding hands, cuddling, travel, walks, drives to the country and spontaneity. How about you? Note/phone. 8780 ✉

Tall, Athletically Built—Single white male, mid 30's, Ivy League education, extremely successful career. Friends tell me I'm good-looking and very witty. Looking for beautiful, bright, shapely woman, 23-33, who is patient, flexible, loves NYC and its excitment and seeks good times and potential long term family relationship. Send letter/recent photo. 2325 ✉

Beautiful, Sophisticated—Jewish brunette, 32 - loves music, art, travel. Would like to meet well-established gentleman with the same interests for meaningful relationship. Phone/photo/note. 9956 ✉

Warm And Witty—Kind, athletic and romantic physician, 37, from NJ, Jewish - loves dancing, sports and theater. Seeks intelligent, warm-hearted, attractive and fit Jewish female for serious relationship - hopefully leading to marriage. 2290 ✉

Australian Romantic—Seeks lady nonsmoker, 30-40, to share love, fun, dancing, theater, tennis, skiing and travel. Photo/phone/note please. 7062 ✉

Leggy Brunette—Smart, successful, well-educated, Wasp professional, adventurous, exuberant, romantic, seeks tall, handsome, 40's male counterpart. 2336 ✉

Wealthy Florida-Based Businessman—Seeking adventurous gentile lady for long-term relationship. I am 56, 6', 160 lbs - Wasp, good health and good-looking. You are 25-45, pretty, fun. Photo/note/phone - will exchange same. 2285 ✉

Easy—To look at and be with. Artist, Ivy grad. Seeks dynamic, trim, divorced man, 48-60. Photo/phone. 2273 ✉ ☎

Widow In 50's—Very pretty, college graduate, seeks older man. 8816 ✉

Distinguished Theater Director—50's, seeks elegant, shapely lady to be his personal star. Photo essential. 8790 ✉

1/100,000—Pretty computer artist, warm, accomplished and witty, Manhattanite/Berkshiresphile, intellectually curious/skier. Seeks a bright and shining guy: Jewish, 30's, *optimistic, articulate, established,* serious but funny, to create a good life together. 2295 ✉

Conservative Professional—Early 40's, self-assured, honest, handsome, humorous, Christian NJ male of Russian heritage - who enjoys female company, tennis, exercise, good conversation and dining out - seeks female companion, 25-35, who is attractive, perceptive, traditional, thin, sweet...for romance, adventure, marriage. Letter/photo. 8797 ✉

Smart, Sexy, Sophisticated, Successful—Handsome NYC Jewish man, 46, 5'10", 150, grey/blue - seeks super-sensational sweetheart, 35 plus. Photo/note. 8798 ✉

Beautiful And Kind Woman—Early 40's, tall, athletic, nurturing and elegant, seeks strong, gentle, well-educated and highly intelligent, verbal, successful, tall, handsome, fun-to-be-with man with traditional values, honor and integrity. Photo appreciated. 7030 ✉

Successful Male Psychologist—Attractive, affectionate, film buff, with a good sense of humor, 47, 5'9", trim, Jewish (not religious). Seeks vivacious, sensitive, health-conscious nonsmoker - ready for love, marriage and possibly starting a family. Photo appreciated. 2289 ✉

Catch A Ride—With this handsome, 30-year-old entrepreneur and his newly-found success. You are an incredibly beautiful, sexy lady with a lust for life. Photos a must. 7006 ✉

Professional Male—33, handsome, sincere, with a good sense of humor. I enjoy traveling, sports, quiet dinners with someone special. Looking for a petite, intelligent, attractive woman, 23-30, with similar interests. Picture, note and number appreciated. 2291 ✉

Flight Attendant—Classical musician, multilingual, dancer, fun and philosophical, blond, German/European, 38, seeks very successful, academic, caring, creative, attractive man, 35-45. For honest, serious, fun relationship. 2297 ✉

Life's A Cosmic Joke—If there's no caring, passion, trust. I, 57, pretty, seek a man for serious fun. Phone a must. 2292 ✉

Your Life Star—Rare, gifted, pretty, petite PhD, seeks lean, lively, cultured guy, 40's-50's. NYC. Photo. 8751 ✉

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Is "Happily Ever After" So Impossible?—Jewish lady, 45, divorced, sleek, stylish and a good thinker, seeks secure, communicative man for a lifetime of joy. 8791 ✉

Determined MD, Like Connors—39 Jewish, will serve for the match to the sweet, smart, sensual woman, 25-34, who can volley with me all the way to championship point. Photo. 2317 ✉ ☎

Beautiful, Romantic—Literate, traveled, cheerful Ivy woman, 31, seeks sincere male counterpart over 30 for arts and film, love...and more? Note/photo. A293 ✉

Family First!!—40, slim, attractive, energetic, warm, tender, emotionally giving, communicative, financially secure, Jewish male professional, seeks woman (26-34) for love, friendship, passion, marriage and children. Photo/note/phone. 7007 ✉

Tall, Dark And Handsome—White male, athletic, 30, seeks female, 25-32, good-looking inside and out, with a sense of humor, for fun-loving and long-term relationship. Send note/photo. 7009 ✉

My Heart Has Wings—Tall, handsome, athletic Jewish surgeon, living in FL, seeking slim, pretty, well-educated Jewish girl, 24-30, to transplant. I'll fly north to meet you. Note/photo/phone. 2298 ✉

MD - Bright, Friendly, Attractive—30's, loves music, theater and the arts. Seeks very attractive woman with sincerity and good values. Photo/phone. 7029 ✉

Admittedly Spoiled—Successful real estate investor - white male, handsome, blue eyes, thin, 6'5", humorous, spontaneous. I like travel, romantic dinners, sunsets. Looking to share the best in life! Prefer 'lion tamer' - slim, 29-39. Sincerity, beauty, brains a must! Photo essential. Note/phone. POB 59, Centerport, NY 11721.

Handsome, Athletic, 6'1"—Creative type man, 40 plus, seeks good-looking, fit, 35-45 woman with good sense of humor. Note/photo. 2299 ✉

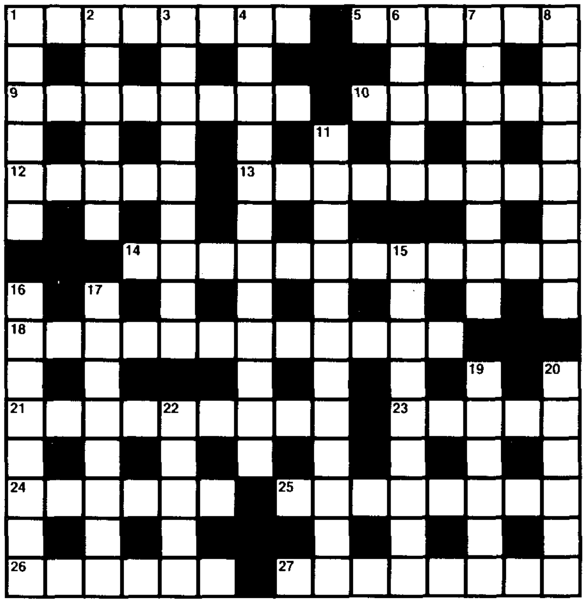
Former Model, PhD—Successful female executive, upbeat, warm and witty. Seeks literate MD, JD, DDS, CEO, etc., with a sense of humor, 45-55, affectionate and marriage-minded. 2316 ✉ ☎

Lovely, Jewish Professional Woman—Seeks caring man, 40-55, for delightful and evolving friendship. 7013 ✉

'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Enjoyment of countryside in unpolluted environment. (8)
5 Hieronymus gets right in the soup. (6)
9 Object about the pub becoming inadequate. (8)
10 It may be rude to take a roundabout route. (6)
12 A French veto on a girl. (5)
13 Sample what is set for tea. (9)
14 In first light, eight sang deliriously? (12)
18 Stomach's role interpreted by him? (12)
21 Change at control to fit the voice. (9)
23 Letters said to vex. (5)
24 Checked weight of yarn brought back. (6)
25 See great changes in maritime travel. (8)
26 Small seal? It sounds like a bird. (6)
27 Sailors overturned into salt water, in Australia. (8)



DOWN

1 Chap on the vessel is local employee. (6)
2 Newsman tried waffling about nothing. (6)
3 Romanians come from here? Yes and no. (3,6)
4 Race — nothing out of the ordinary. (3,2,3,4)
6 Floating voter, that is obvious. (5)
7 Sound of warfare of a kind that's material. (4,4)
8 Girl's with a number going riding. (8)
11 Railway buff seen to tie transport in knots. (5-7)
15 The impressive state of the sergeants' mess. (9)
16 Top-heavy vehicle donkey dragged round, removing rubbish. (3-5)
17 Making alterations, is caught and suspended. (8)
19 A lullaby, in mother's country. (6)
20 To divide the English is hard to bear. (6)
22 Chief magistrate dealing with first offender. (5)

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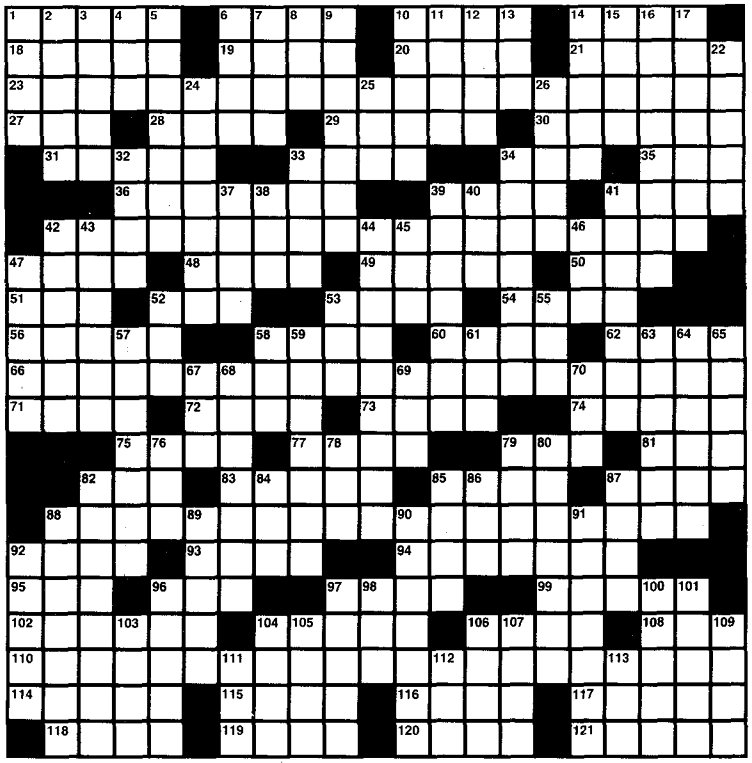
'HOW' : 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

1 Conductor Georg
6 Mouse's lookout
10 In addition
14 Controversial apple spray
18 Labor alliance
19 Operatic princess
20 "Gone," at auctions
21 Jeans
23 How the liquor company started?
27 Tobacco adulterant
28 Stratagem
29 Paris's river
30 Take turns
31 Mamas' partners
33 Healing oxide
34 By way of
35 Madre's sister
36 Turkish Empire
39 Camembert's kin
41 Nursery color
42 How a cowboy knows where his herd is?
47 Evangelist's suggestion
48 Vallee of radio days
49 Not —— hang (not give a hoot)
50 Ballpoint
51 Penguin's relative
52 In medias ——
53 Eight: prefix
54 "Downstairs" girl
56 Rigid
58 Poop out
60 Wisecrack
62 Ridiculing comment
66 How air conditioners are used?
71 Slippery —— eel
72 Bounced by the boss
73 Observed
74 Madison Ave. worker
75 Jai- ——
77 Charles Lamb's pseudonym
79 Nog ingredient
81 Swiss canton
82 —— -mo (replay effect)
83 "Pagliacci" character
85 Gymnast Korbut
87 Football positions
88 How the ancient Greeks were fooled?
92 Cleopatra's attendant
93 Adam's grandson
94 Astronaut's assignment
95 Palindromic parent
96 Mouth muffler
97 Dappled horse
99 Full of vigor
102 Fish lacking pelvic fins
104 Bedeck
106 Peekaboo words
108 Jamaica export
110 How the poet became a singer?
114 Endangered stratosphere layer
115 Sally in "Cabaret"
116 Scrabble piece
117 Standing straight
118 Small salamanders
119 Mideast gulf
120 Garden spot
121 Ponselle and Parks

DOWN

1 Two-piece item
2 Ready and waiting
3 After Virgo
4 "Little piggy"
5 Thankless one
6 Treats leather
7 Frozen dew
8 Nabokov heroine
9 Declining to bid
10 Jellied side dish
11 Bereft, as of love
12 —— gin fizz
13 Roulette bet
14 Aluminum city of Tennessee
15 Latvian
16 Flyer's interest
17 Running rampant
22 Kind of preview
24 Without embellishment
25 Former pullet
26 "Paradise Lost" archangel
32 Slow-moving
33 Screwball
34 Keep-fit pill
37 Masterwork
38 "—— pleasures and palaces . . . "
39 Rococo
40 Numbered rd.
41 Promised
42 Caesar's slayer
43 Washington city
44 Attainment to the throne
45 Tabby
46 Spire tip
47 Sultan's acquaintance
52 Farmer's mail abbr.
53 Type of chem.
55 Likely
57 Closing scenes
58 Stalemate
59 Sets in from the margin
61 Keats's ceramic
63 Not susceptible
64 Gets on the ship
65 Del of baseball
67 Sheep's remark
68 Leaving the stage
69 Boston jetsam, 1773
70 Withered old woman
76 "Thin Man" co-star
78 Rest horizontally
79 Conceits
80 Pioneer astronomer
82 "The —— Your Smile," 1965 song
84 Bear, in Barcelona
85 Top Norse god
86 USMA grads
87 Fishing eagles
88 Circus swing
89 Less than less
90 Issue (from)
91 "Did —— see a lassie?"
92 Baking potato
96 Heredity elements
97 Certain Italian
98 Globe
100 Makes a stab at
101 State flower of New Mexico
103 Car scar
104 Needing irrigation
105 Nod off
106 Doing nothing
107 British carbine
109 Shea team
111 Sunshine State: abbr.
112 Disburdened (of)
113 Conquistador's gold



Solutions to last week's puzzles appear on page 104.

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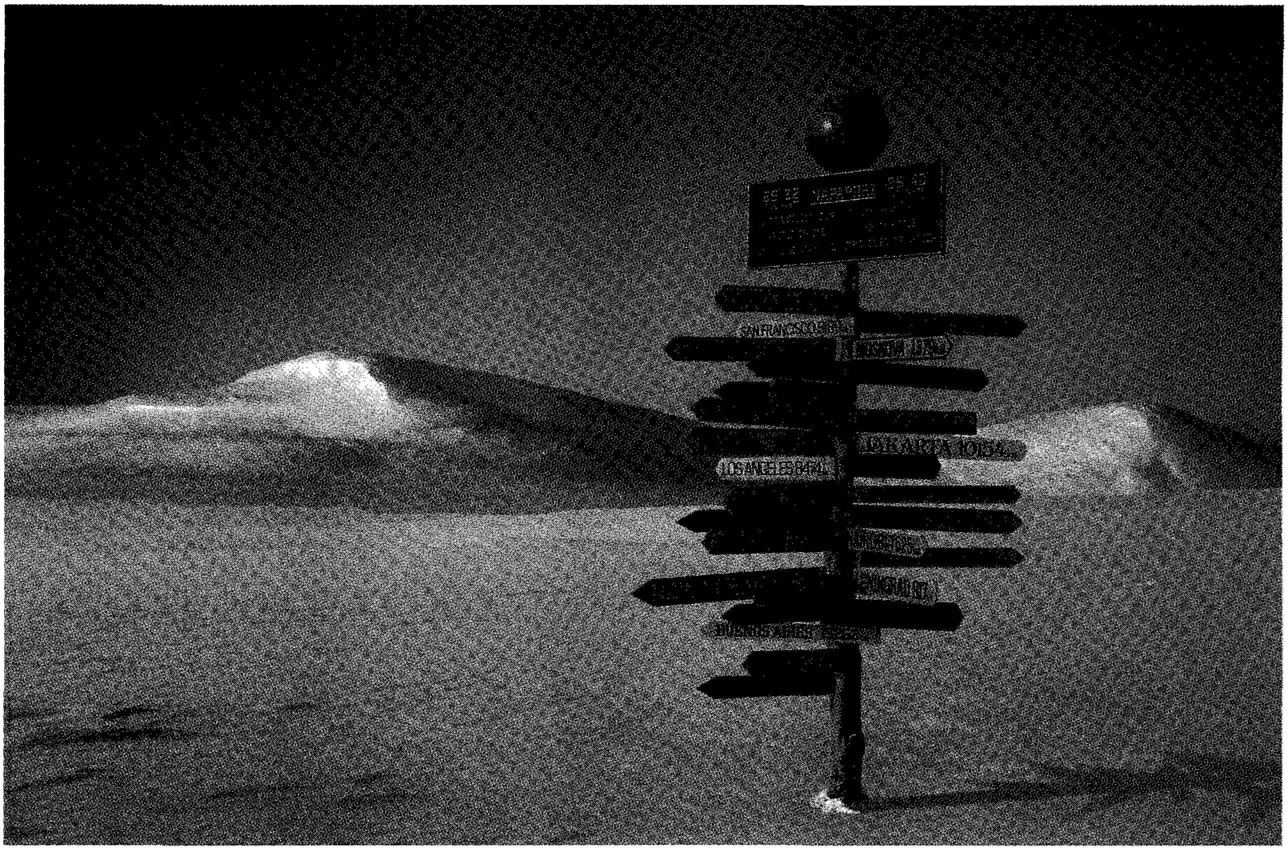
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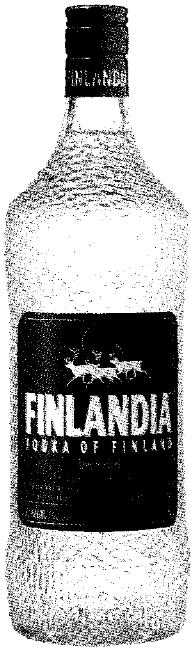
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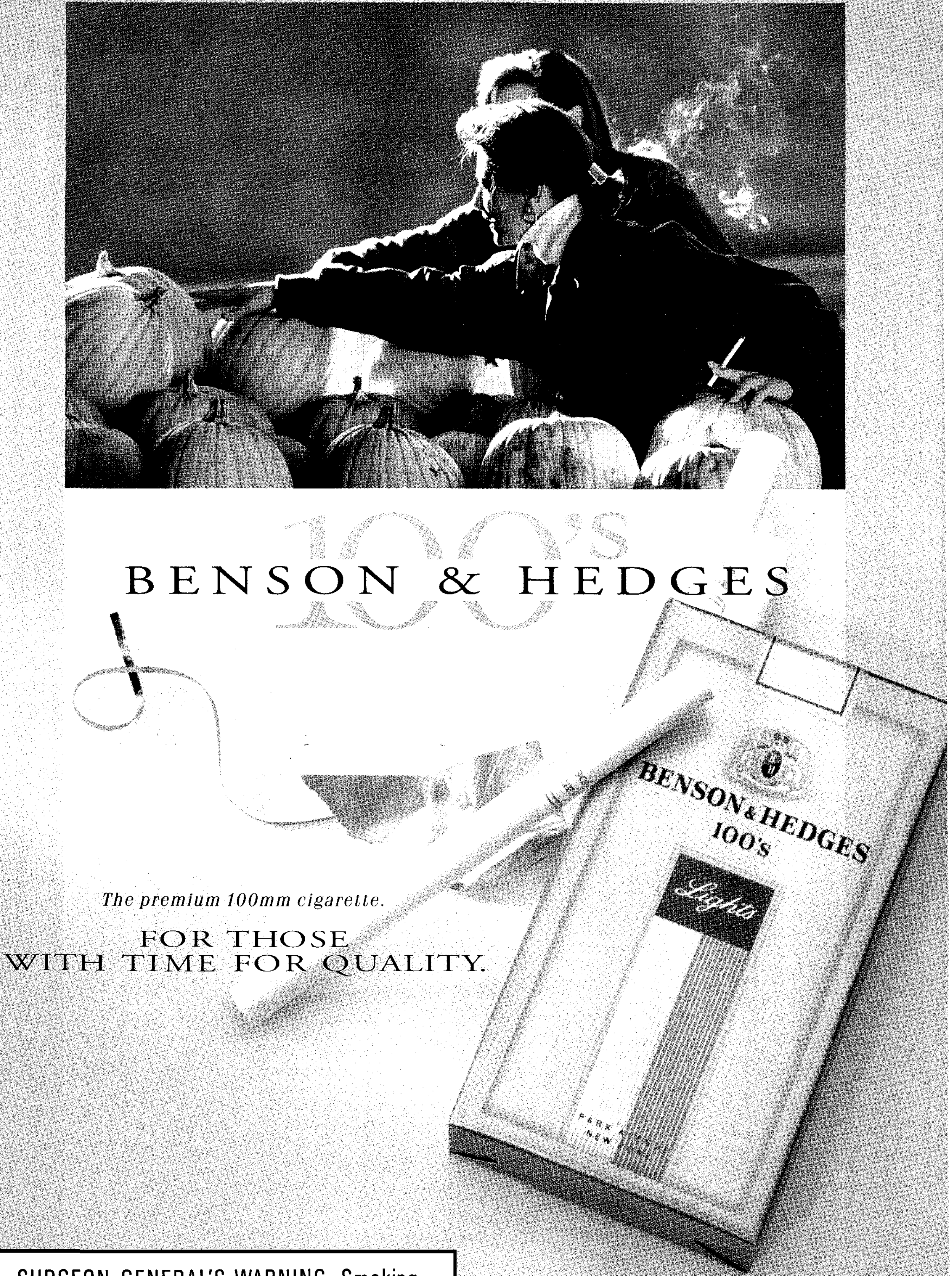
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